

ANDY MILLIGAN SCRIPTS

"TRICKS OF THE TRADE"

"THE BITCH"

"SECTION EIGHT"

"COCTEAU"

~~"SUSPENSE"~~ F. H. HARRON

TRICKS OF THE TRADE (AKA THE SEX SET-UP)

BY

ANLY MILLIGAN

CHARACTERS

Salina Clark
Fred Clark
Dr. Pauline Flood
Minnie Cry
Freda
Misery
Marcy Perkins
Stud Perkins
Detsy
Four Eyes
Bruce
The Girl
Woman in the Hallway
First Man
Second Man
Benie
Meenie
Minnie
Moe

THE SEX SET-UP

SALINA VOICES....BATHROOM.

Salina: Hand me the soap.

Fred: Get it 'yourself.

Salina: Please Fred.

Fred: Reach for it. (HE HOLDS THE SOAP AND SHE GRABS FOR IT AND
HE KISSES HER)
You taste of soap.

Salina: Well, what do you expect in the bathroom?

Fred: I don't like the taste of soap.

Salina: Scratch my back.

Fred: Where?

Salina: Right there in the center. (HE DOES SO.) Oh, that feels good.

Fred: You've got a blackhead.

Salina: Well, get it out for me, Dr. Clark.

Fred: Bend over, Nurse Salina.

Salina: (LAUGHINGLY) We haven't played that since we were first married.

Fred: That was a long time ago.

Salina: It wasn't so long ago.

Fred: You miss my fingering don't you?

Salina: You used to stick it in the wrong places.

Fred: Don't tell me you didn't like it.

Salina: Well, your doctor got a little brutal.

Fred: So we don't play doctor and nurse anymore. (HE GETS UP AND GOES INTO THE BEDROOM) Have we got another towel?

Salina: (ENTERING THE BEDROOM) I put it on the bed there. See.
Over your eyes?

Fred: They've been over for a long time.

Salina: What do you mean by that?

Fred: Want me to dry your back?

Salina: All right. (HE BEGINS TO DRY HER BACK. SHE KISSES HIS
HANDS) You have lovely hands.

Fred: You like them even when I play doctor?

Salina: I'll let that one go. Kiss me.

Fred: I'm hungry. What's for dinner? (HE STARTS FOR HIS BATHROOM)

Salina: Fred.

Fred: What?

Salina: Let's have sex.

Fred: Right now?

Salina: Of course, right now. Don't you want to?

Fred: Oh, I suppose so.

Salina: Well, if you'd rather not.....I mean....well, we haven't
had it in a long time.

Fred: Did you get me another supply?

Salina: I bought some at the drugstore yesterday.

Fred: Where'd you put them?

Salina: In the medicine chest. In the bathroom.

Fred: I'll be right back. (HE EXITS INTO THE BATHROOM)
(SALINA STUDIES HERSELF IN THE MIRROR. SHE IS DISTRESSED.
FRED ENTERS THE BEDROOM WITH A SMALL BOX AND KISSES SALINA
ON THE NECK)
Let's lie down.

Salina: Fred.

Fred: What?

Salina: Do we always have to use them?

Fred: I don't want to have sex without one.

Salina: Can't we? Just once?

Fred: I told you no. You know how I feel about that.

THEY LIE DOWN. THEIR FERRICES BUILD PASSIONATELY, BUSINESS, ETC.
THE CAMERA SLOWLY PANS THE ROOM AS WE HEAR THEIR VOICES OVER.

Salina: Fary darling.

Fred: Push that pillow over.

Salina: Fred, why don't we have children?

Fred: You know I don't want to be tied down.

Salina: We could afford children.

Fred: I just don't want any.

~~THEY LIE DOWN. THEIR FERRICES BUILD PASSIONATELY, BUSINESS, ETC.~~
~~THE CAMERA SLOWLY PANS THE ROOM AS WE HEAR THEIR VOICES OVER.~~
~~Salina: Fary darling.~~
~~Fred: Push that pillow over.~~
~~Salina: Fred, why don't we have children?~~
~~Fred: You know I don't want to be tied down.~~
~~Salina: We could afford children.~~
~~Fred: I just don't want any.~~

Salina: Give it your way!

PASSION, FLASHING, ETC. THE CAMERA PANS TO PHONE, IT RINGS.

C.T. SHOT OF SALINA ANSWERING THE TELEPHONE.

Salina: Hello. Yes. Yes, nother what is it? No we haven't had dinner yet. Well, we were just... Well, we were just resting. Well, you can join us for dinner if you want to but we're not having much. No, don't bring any dessert. No Mother we don't want any. I know it's close to where you live but... All right have your own way. About a half an hour? All right. We'll see you then. Goodbye. HANGS UP.

Fred: Why do you always let her have her own way?

Salina: Mother can be very difficult.

Fred: Then you'll have to learn to be more difficult.

Salina: What are you doing?

Fred: I'm going to get dressed.

Salina: She's not coming for half an hour. We have time.

Fred: I've lost interest.

Salina: It's always something, isn't it?

Fred: What do you mean?

Salina: Everytime. It's one excuse or another.

Fred: You must admit your mother's a good excuse.

Salina: You don't like her.

Fred: What's there to like about her? She's domineering,
selfish, pushy, nosy and at all round pain in the ass.

Salina: Well, she's my mother.

Fred: She's got you wrapped around her little finger.
Why the hell don't you stand up to the bitch?

Salina: Let's not start this up again.

Fred: Why did you invite her in the first place?
She's always horning in on our privacy. You didn't even
ask me before you invited her over.

Salina: I didn't think of asking you.

Fred: You never think, do you?

Salina: I'll call her up and tell her not to come.

Fred: All right.

Salina: You mean it?

Fred: Didn't you?

Salina: All right! I'll do it.

Fred: This I have to see.

Salina: You can't think I can do it?

Fred: You said it, I didn't.

Salina: All right. (SHE PICKS UP THE PHONE AND STARTS TO DIAL, PAUSES, AND HUNG UP)
See my mother, Fred.

Fred: Oh Christ! (HE THROWS HIMSELF INTO A CHAIR, PICKS UP A MAGAZINE AND BEGINS TO READ)

Salina: Don't be mad. PAUSE. You're not mad are you? Fred, talk to me. SUEENED. Oh Christ! SHE STARTS TO PICK UP THINGS AROUND THE ROOM.
FADE OUT.

FADE IN. SALINA'S MOTHER, MINNIE, UNWRAPS A PIE.

Minnie: Well, I was going to get apple but then I saw the blueberry and I remembered Fred loves blueberry so I bought this instead. I'm not partial to blueberry but I knew Fred would like it.

Salina: That was sweet, Mom.

Minnie: They're very expensive at Sutter's. Their prices have gone up you know.

Salina: We're not having much for dinner if you don't mind.

Minnie: Didn't you get to the store?

Salina: No, we just didn't expect you for dinner until you called.

Minnie: What did he do? Cause a scene again about me coming for dinner?

Salina: No Mother. We have enough.

Minnie: Well, I could leave if he doesn't want me.

Salina: Forget it. Will you make the salad or shall I?

mine or I think you'd better take it Salina. Salina.

54934 Yes rather?

WHAT'S THE MATTER WITH FREED?

Marini: Everytime I come over here he's in some kind of depression.

Salina: Well, that's understandable. You know he doesn't like you.

Minnie: That's ridiculous. We like each other very much.
He just doesn't want to understand me.

Salina: He thinks you meddle too much.

Minnie: Nonsense! I'm looking out for your best interests. You and he should be glad to have someone who cares. Now let's get that table set shall we?

SHE LIFTS FOOD INTO CAMERA LENSE.

FADE OUT.

FATS: M. DIPPER TABLE. MINNIE. SALINA AND FRED FINISH DESSERT.

Winnier: More blueberry Fred?

Fred: No, thank you.

Salina: Finish it. There's only one piece left.

Fred: I told you no.

Minnie: My goodness. we're in a snippy mood tonite, aren't we?

Fred: What do we mean by that?

Minnie: Well, just what I said.

Salina: Please...mother..

Minnie: Why pick on me? I didn't say anything.

Fred: Here we go again. Everytime you come over we have trouble.

Minnie: Well, I like that. I go out of my way to buy blueberry pie for you because I know you like it and you treat me this way.

Fred: Look, goddam it, nobody asked you to buy it.

Minnie: I don't like your profanity. I guess I know where I'm not wanted.

SEE.

PAGE 8 MISSING

Fred: I'm sick of you. You're a bad girl. (He looks at her and then at the door.) Why don't you get the hell out of here?

Minnie: I have as much right to stay with my daughter as anyone.

Fred: All right then stay. (He starts out)

Salina: Where you going Fred?

Fred: None of your good-byes. (He starts out, SALINA CALLS OUT)

Salina: (TO MINNIE) Now see what you've done.

Minnie: He ran out. I didn't.

Salina: It's his home, not yours!

Minnie: Now, listen to me. Come sit down.

Salina: I think you're wrong mother.

Minnie: I'm very seldom wrong.

Salina: Do you realize what's going to happen? If we go on like this Fred and I will be totally broke ^{we go on}

Minnie: Maybe that would be for the best.

Salina: What would you say?

Minnie: I said maybe it would be for the best.

Salina: That would make you happy wouldn't it?

Minnie: Your happiness is the only thing that makes me happy.

Salina: Maybe Fred's right.

Minnie: About what?

Salina: About your meddling.

Minnie: Do you feel that way?

Salina: I don't know what I feel.

Minnie: I never thought it would come to the day I'd hear my own laughter.....(SHE STARTS TO CRY)

Salina: Oh, mother. Not that. I can't stand your tears.

Minnie: Maybe I ought to go.

Salina: Oh, mother, don't leave me now.

Minnie: I can't stand to see you like this. I want nothing but happiness for you.

Salina: Then let me live my own life.

Minnie: Salina look at me. All your life you've relied on me.... on my judgment. The only time you ever went wrong is when you didn't listen to me..... Now I want you to have your own way. Like the time Mr. Davis wanted to marry you.

Salina: You won't forgive me for that will you? You just won't forget about that.

Minnie: You throw over a great opportunity when you don't
 try it. Look where he is to all his worth
 called! But you won't be able to do it for you.
 I let you have your way. I let you marry Fred.
 Fred Clark.....a nobody.

Salina: That's not true and you know it. You're doing very
 well by me. Let me see what you can do for me.

Minnie: Do you think it could be any? You're Mr. Ken.
 I only want your help here.....and that's another
 thing.....you work for the children's center.
 Why do you give them so much of your time?
 Don't you think you should find more time?

Salina: Look, the only happiness I get is working with those
 kids. As long as I don't have a child of my own
 I need something.....something to fill in.....I'm very
 busy doing that social work.

Minnie: But you could be devoting all that time to a job that
 pays well.

Salina: Well, I don't want to talk about that.

Minnie: I have a friend that has a job on Lexington Avenue.
 She needs someone to sit there from ten till two.
 If you call....

Salina: No, no, no, I said no. I'm not giving up my social
 work and that's all there is to it. You understand?

Minnie: Of course not. In why do you want to see a coffee
 shop? I'll sit down and call. See to it. (P. 35)
 Oh....by the by.....did Fred give it to you?

Salina: What mother? What?

Minnie: You know.....the.....

Salina: Oh, oh, oh, here it is.....

CUT TO CLOSEUP OF A CHECK FOR ONE HUNDRED AND FIFTY DOLLARS.

Minnie: Oh, that's sweet!

FALL OUT.

END

DN 2337

CO. 'T' 5 . T. RISE VILLAGE. FRED WALKS ABOUT AND
LOOKS INTO THE BAR.

Bar-tender: What'll ya have?

Fred: Vodka on the rocks.

STUD: (SPEAKING TO FRED) YOU'RE A LITTLE BIT
OUT OF YOUR MIND.

Stud: Where you from?

Fred: I beg your pardon.

Stud: I said "Where you from"?

Fred: Manhattan.

Marcy: He thought you were a tourist.

Fred: No. I was born in New York.

Marcy: (TO STUD) Okay baby, you owe me five bucks.

Stud: I'll give it to ya later.

Marcy: You always say that. I want it now.

(STUD TAKES FIVE DOLLARS FROM HIS POCKET AND GIVES IT TO MARCY)

Stud: Jesus! Okay. Here.

Marcy: (TO FRED) I won. He gets mad when I win.

Fred: What did you win?

Marcy: The bet about you.

Fred: What do you mean?

Marcy: Well, Stud and I always bet on people when they come in.
He bet you were a tourist and I bet you were a New Yorker.
You see, what confused us both is you looked like you
didn't know your way around.

Fred: Way around?

Stud: You look square man, that's all. So.

Fred: I suppose I do down here.

Marcy: That's all right. There are millions just as big as I, so don't let it bug you.

Fred: What makes you think I'm big?

Stud: How the hell did that expression ever get..... Oh, right, when I was a kid I used to go to the store to buy a pair of shoes and the kid behind the counter would say to me, "You're big as I, so don't let it bug you."

Fred: (Laughs) I never thought of it that way.

STUD GRABS MARCY AND KISSES HER.

Stud: We think about it all the time. Don't we baby?

Marcy: Don't talk dirty!

Stud: Do dirty. Don't think it. Right? (Laughs)

Marcy: You're too much!

Stud: That's the truth. (TO FRED) She means that literally. (TO MARCY) Don't you baby?

Marcy: He likes to brag.

Stud: I got a lot to brag about. (TO FRED) You wanna see? HE STARTS TO UNZIP HIS FLY.

Marcy: You better, or I'll send you home without any nookie.

Fred: You two always behave like this?

Stud: Marcy and me have a philosophy about life. Be yourself, enjoy every minute and screw what the other guy thinks. You see, if you don't let people embarrass you then you can't be embarrassed. Right?

Marcy: Right.

Stud: Right up the old A hole.

Marcy: Come on now Stud, you're gonna give him the wrong impression of us. (TO FRED) You're not upset are you?

Fred: No. (Laughs) Takes a lot more than that to upset me. You're very refreshing, you know that. I've never met anyone like you two before.

Stud: Let it there now. (TO FRED) You know, I like to upset people. I like to see them get upset. See what they'll do. I like to see them get so upset they'll buy a new pair of shoes. Get what I mean?

Fred: Yeah. I think so. You're very refreshing.

Marcy: You said that before.

Fred: ~~W~~ I'm sorry.

Stud: Don't be sorry, man. Don't ever be sorry.
Just swing with the moment, and squeeze every bit out
of it you can.

HE STANDS UP.

Let's get outa this hell hole.

Fred: I don't even know you.

Stud: This is Marcy....I'm Stud Porker....Marcy here's my wife,
And you're.....(HOLDS OUT HIS HAND)

Fred: Fred Clark

Stud: Fred baby, Marcy and me here is gonna take you here
around there and show ya how to live man.

Fred: Where we going?

Marcy: To our pad.

Stud: (PUTTING HIS ARM AROUND FRED'S SHOULDER) It's time you
swing baby!

FADE OUT.

500 3rd Avenue S.D. NEW YORK TO DIRECTOR
AS ...
S ...

5 Q: What time did you do that down here if you're married
11:45?

Page 1 I told you why.

St. J. I don't hear all that even a out your mother-in-law.
I hear the real reason 'cu came down here.
Look, man, you don't wonder that far from your
neighborhood just because you want to take a walk.

and I don't know why.

Nancy: Ever smoke pot?

Figure 1

Stu: Have a 'oint.

Fred: No. I don't think so.

Stud: Come on, man. I told 'a you gotta swing.

Meray: It takes away all your problems.

Stud: No mother-in-law.

Narcy: No wife.

From: Clay.

Stu : Okay wh it?

From: Cive re one.

' Tell 'em your talking. Hand me that box Stud.

STUCK A SHARP END OF A SHANK INTO THE WOOD AND PICKED IT UP FROM THE HANDS IT TO FREE.

Std: I'll light it for you.

STUD LIGHTS THE JOINT AND FIRED A FEW ROUNDS. MURPHY,
STUD WATCH HIM INTENSLY AND BREAK I F LAUNCHER.

Marcy: That's not the way to do it. . . .

SE TO THE STICK FROM THE DIRECTION OF THE STICK IT.
SE TO THE STICK FROM THE DIRECTION OF THE STICK IT.

Stu: That's it. Now your getting
Four him another drink Mercy.
(NO READ) Just think to
Problems.....no problems.

FADE OUT.

1st: I don't think so.

2nd: Come on baby. Harry won't mind.
(O'Hara) Go get his baby.

3rd: I'll be over to you. Sit back in the seat
and let me take care of you. I'll be right back.

4th: (Attorney Fredy. Two's company. Three's a masterpiece.

5th: I'll be right back. I'll be right back. I'll be right back.
6th: I'll be right back. I'll be right back. I'll be right back.
7th: I'll be right back. I'll be right back. I'll be right back.
8th: I'll be right back. I'll be right back. I'll be right back.
9th: I'll be right back. I'll be right back. I'll be right back.
10th: I'll be right back. I'll be right back. I'll be right back.

FADE OUT.

FADE IN. THE NEXT MORNING. SALINA AND FRED'S APARTMENT.

Salina: Why didn't you call?

Fred: I didn't want to wake you up.

Salina: I was awake anyway. I was worried about you.

Fred: You should know better than that.

Salina: It isn't often you stay out until four o'clock in the morning. In fact, this is the first time. You couldn't have walked all night.

Fred: Four o'clock isn't all night.

Salina: I don't understand you. You've gotten mad before but you haven't stayed out all night.

Fred: It wasn't all night. Oh, for Christ's sake, have it your own way.

Salina: Why don't you tell me where you walked?

Fred: I told you I don't remember where I walked. I just walked.

THE TELEPHONE RINGS.

Salina: I'll get it. (SHE PICKS UP THE PHONE)
Yes? Who? Yes, who's calling? It's for you.
(SHE HANDS THE PHONE TO FRED)

Fred: Mm?

Salina: That's right.

Fred: Yes? Who? Oh....Mm. About four o'clock. Yeah...a little. Oh, Mayon. Well....it is a little difficult right now.
(HE LOOKS AT SALINA) Yeah, that's right. Un huh. Un huh. No, I won't forget. Fine. Pardon? Sure. Sure. Okay. Goodbye.

HE HANGS AND STARTS TO GO UP TO THE BEDROOM TO GET HIS COAT. HE IS WRITING IN HIS ADDRESS BOOK AS SALINA ENTERS THE ROOM.

Salina: What was that all about?

Fred: What was what?

Salina: You know darn well what I'm talking about....that phone call.

Fred: Look, Salina, I was the phone, all right....I don't have to account to you about my calls.

Salina: I guess you prefer not to tell me.

Fred: It's none of your business.

Salina: I'm married to you Fred. I have a right to know what's going on.

Fred: Listen, you never tell me what you're talking about when you're friskin' me or callin' or any of your other calls. I've never pruned into a car. I respect your privacy. Now I want you to show a little respect for mine.

Salina: Don't you want to tell me.

Fred: You've got the right idea.

Salina: All right. If that's the way you want it.

Fred: That's exactly the way I want it.

~~Salina: I'll have dinner ready at eight.~~

~~Salina: I'll have dinner ready at eight.~~

~~Salina: I'll have dinner ready at eight.~~

~~Salina: I'll have dinner ready at eight.~~

~~Salina: I'll have dinner ready at eight.~~

~~Salina: I'll have dinner ready at eight.~~

Fred: You gonna be home all day?

Salina: No. I'll be at the center all day.

Fred: I thought Friday was your day off?

Salina: Originally, but I'm filling in for one of the girls. I'll probably be back by your party. Is there any particular reason?

No.

~~Salina: I'll have dinner ready at eight.~~

~~Salina: I'll have dinner ready at eight.~~

ST 1: P. 1. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085.

CUT TO: MARCY AND STUD'S APARTMENT.
MARCY, STUD, FREDA AND MISERY ARE LAUGHING.

CUT TO: A CLOSEUP OF MISERY IN SU GLASSES.

Misery: Where'd ya meet the creep?

Marcy: At the Pussycat.

Misery: I thought you were eighty-sixed from that place.

Stud: That was last week. Marcy fixed that up with the owner, didn't ya? (HE KISSES HER)

FREDA ENTERS THE FRAME.

Freda: What do you think he's worth?

Stud: Can't tell yet but he reeks of the green stuff.

Freda: Well that last one you lined up was a dud.

Marcy: How were we supposed to know he was a prick?

Freda: With your experience you should be able to tell by now.

Marcy: It's very easy to criticize, isn't it?
Look, baby, if you weren't so goddam bitch you could do your share. I mean you're not exactly a vision in pink tulle.

Freda: Don't get personal. You like it one way, I like it another. The arrangement from the beginning was I took care of the checking and it was up to you to do the putting out.

Misery: Girls, girls, come on now!

Marcy: You're using that term rather loosely aren't you?

Freda: Look, you, don't get smart with me. I'll break your ass in two.

Marcy: You talk big for a queer.

FREDA LUNGES AT MARCY AND THEY FALL TO THE FLOOR IN A WILD SCUMBLE, EACH PULLING, ETC. MISERY STEPS BACK LAUGHING AT THEM. FINALLY STUD AND MISERY PULL THEM APART.

Stud: Come on you two, break it up.

Marcy: You tell her to keep her mouth shut.

Stud: That's pretty quick, isn't it?

Now what's the point of it?
now what's the point of it?

Marcy: How much?

Freda: Ten grand. I need a new suit.

Marcy: Oh, my God. It's so much.
It's so much.

Freda: He's good for more, baby.

Marcy: It's safer this way.

Marcy: What time is it?

Marcy: Oh suit. The pictures!

MISERY EXITS QUICKLY INTO AND OUT OF ROOM.

Freda: How'd they come out?

Stud: Don't know. I haven't seen them yet.

Marcy: I thought he'd cloned them last night?

Stud: No, we were all too hung over.

MISERY REENTERS THE ROOM WITH WET, DISHEVELED, AND GRIPES.

Misery: Look at these. Not bad, huh?

Marcy: I didn't remember him being that big.

Freda: Christ! He's hung like a horse!

Look at this one!

THEY ALL LAUGH UP CARIOUSLY.

Stud: (L.S.P.L.G.) That! Isn't that sweet?

THEY ALL LAUGH UP CARIOUSLY.

FADE OUT.

TO BE USED IN THE FINAL VERSION

INSERTS

ACT II. THE OFFICE OF DR. PAULINE LLOYD.

Pauline: Bruce!

(Bruce, who has been sitting at his desk, looks up and says: "Oh, Dr. Pauline.")

Bruce: Yes, Dr. Flood.

Pauline: What's my next appointment?

Bruce: A Mr. Fred Clark.

Pauline: What time is it?

Bruce: Ten minutes to six.

Pauline: Bruce, let me ask you some questions, perhaps, you can help me. You know the Smitherson case?

Bruce: Yes. That's the young gentleman that was here yesterday.

Pauline: Did you find him attractive?

Bruce: Very much so.

Pauline: I presume you recognize his problem.

Bruce: Homosexuality.

Pauline: How long have we known each other?

Bruce: I don't know Pauline. Eleven or twelve years, I guess.

Pauline: You know, I admire you Dr. Lloyd. Most people would have resented being helped but you know how to help a great deal. You're like my right arm.

Bruce: You don't have to tell me this.

Pauline: If you were a Jew, would you tell Mr. Smitherson?

Bruce: I wouldn't tell him anything. I would suggest that he go out ~~and find a girl~~.

Pauline: With a female?

Bruce: No. With a male.

Pauline: You think he should stay out of it.

Bruce: You're trying to rile me, aren't you?
You know I hate that word.

Pauline: (S.E. LAUGHS) You know me too well, don't you.
You know I was trying to rile you and enough to...

Bruce: To get my honest opinion.

Pauline: Why would you prescribe a man for Mr. Spitherson?

Bruce: One: he's screwed up by the church. Two: his mother.
Three: his sister. He's not going to change at twenty-
seven. He won't be happy until he's a complete wreck,
no control. I've been around him a long time and know too
much. If you put it, to know it's the suppression
that would destroy him.

Pauline: You know he's manic-depressive.

Bruce: All the more reason to become active. It won't last
the other way.

Pauline: Suicide?

Bruce: Precisely.

Pauline: You think he should get together with this friend
of his that he keeps talking about?

Bruce: Exactly. He's completely in love with him.
Although you haven't met his friend. I'm positive that
he's depressed too. He's thirty-six, unmarried,
lives with his mother and spent four years in
the army with Mr. Spitherson, so there you have it.

Pauline: You think I should call his friend in and talk
to him?

Bruce: I would say so.

Pauline: You know this rubs against my female nature.

Bruce: You've been rubbed against before.

Pauline: You have a nasty sense of humor.

Bruce: It's not nasty. It's just a little dirty. (LAUGHS)
I wish we'd been kids together. Our movies would
have been a sensation.

(S)
A.D.S. AT HIS WAIST

Six o'clock. At least he's prompt!

Pauline: What's his name?

Bruce: Clark. Fred Clark.

Pauline: Let him in.

(B STARTS TO GO)

Bruce: Oh, by the way, if you can't get Mr. Smith, my friend over to see you, I'll sit 'r for .

Pauline: That wouldn't be very ethical.

Bruce: Since when have we been concerned with ethics?

(B LEAVES THE ROOM AND PAULINE SITS AT HER DESK AND C
TENTLY, POURS A GLASS OF WATER, ARRANGES THE LAMP, ETC.)

BRUCE RE-ENTERS THE ROOM FOLLOWED BY FRED.

Bruce: Mr. Fred Clark.

BRUCE EXITS.

PAULINE OFFERS HER HAND TO FRED AND SAYS.

Pauline: Mr. Clark, I'm Pauline Flood.

Fred: I had no idea you were a woman.

Pauline: I beg your pardon.

Fred: My appointment was with Mr. Flood. I didn't think of you as a woman.

Pauline: Do I disappoint you?

Fred: Sort of.

Pauline: Won't you sit down?

Fred: I prefer to stand. Thank you.

Pauline: Then you don't mind standing. I believe I'm comfortable sitting with you standing.
Would you like a glass of water?

Fred: No. Thank you.

Pauline: Oh, you don't smoke?

Fred: Yes, I do. I don't smoke. Think you.
Pauline: Is there something wrong?

Fred: This isn't going to work. (SINGS SONG)
Thank you very much for your help. Just send me the bill.
(SINGS SONG TO MUSIC)

Pauline: Are you insulted by me?

Fred: I beg your pardon.

Pauline: Do you resent me because I'm a woman?

Fred: Now I can... just forget about the complaint. I'll leave.

Pauline: (CALLS) Bruce!

(TO BRUCE) I'm so glad you cancelled out. I need a
little in the way of money. Christ! If you knew what
I've been through in one day. I thought I had no more!

(BRUCE TITLES THE ROOM)

(TO BRUCE) Darling! You! you got me the white rat.

You know, the god awful one that the factory on it with
my clothes and reserve to go for us at the Old Foot.
Thanks to Mr. Clark we're sitting on the floor today.

(TO BRUCE) You mustn't let me go, should you?

Fred: I could use a drink.

Pauline: Good. Let's go. See you later. I'll be back.

Fred: Can you tell them I, wouldn't be here at home?
I don't think I can face people anymore today.

Pauline: Wouldn't you rather go out?

Fred: No. Don't you have any liquor here?

Pauline: You're born right, I do. I always have my stock
up around this time. But I wouldn't dare leave
it around the office. Professional reasons.

PAULINE LEAVES THE ROOM WITH PAULINE'S HAT AND GLOVES.

Fred: No more. But I won't be here now. Mr. Clark said
he's staying here for drinks. You can go if you wish.

Pauline: Don't forget your lecture tomorrow. I'll pick you up
in front of your building at nine thirty sharp.
Wear your black suit.

FRED SMILES. PAULINE WALKS OVER TO THE LIQUOR CABINET AND
TAKES OUT TWO GLASSES.

Pauline: How do you like it? Dry?

Fred: Just a touch of vermouth.

Pauline: That's a man after my own heart.

Fred: I beg your pardon.

Pauline: It's just an expression. Forgive me.

SHE HANDS FRED A MARTINI.

Cheers!

Fred: Thank you.

Pauline: Aren't you going to cheer me?

Fred: I beg your pardon.

Pauline: You must have had a very rough day. You're
terribly pre-occupied.

Fred: Unh-h-h....I'm sorry I'm not a better person or before.

Pauline: It was a very little ship.

Fred: I suppose you want to hear my problems.

Pauline: No, not really. I'm enjoying my martini. *How's yours?*

Fred: You're very refreshing.

Pauline: That's the nicest thing that's been said to me all day.
Now explain what you mean by it.

Fred: No, no, it?

Pauline: Oh, Fred. Focus. No....focus ...

Fred: I'm lost.

Pauline: I said earlier, you're pre-occupied.
You're not focusing on what I'm saying.
Something's bothering you. Don't let it.

Fred: Why don't we sit down.

Pauline: Good. My heels are killing me.

THEY SIT.

Fred: Why don't you wear comfortable shoes?

Pauline: My vanity won't let me.

Fred: You're not at all like I would imagine a woman psychiatrist to be.

Pauline: That's why I'm a ~~man~~^{woman} psychiatrist. I am, you know.
It's taken me years to train myself to think like a man
and act like a female.

Fred: I want to talk.

Pauline: Good. I'd hate to think of your whole session being
spent for just a martini.

Fred: Take another sip. I'm going to be blunt!

Pauline: All right. (SHE SIPS)

~~Pauline: I'm not a psychiatrist. I'm a woman.~~

~~Pauline: I'm not a psychiatrist. I'm a woman.~~

~~Pauline: I'm not a psychiatrist. I'm a woman.~~

11.

I've always had three or four letter words, they're much easier to pronounce. After all, as children they were the first ones we learned, then we spend the rest of our lives tryin' to pretend not to hear them.

Fred: [unclear]

Fred: [unclear], I find my wife attractive but I [unclear]

Pauline: Do you have any children?

Fred: No.

Pauline: Are you happy?

Fred: What's happiness? I spend five days a week working my ass off and I spend weekends bickering with my wife and my mother-in-law.

Pauline: Mother-in-law. That's the rule.

Fred: What do you mean?

Pauline: Get rid of your mother-in-law!

Fred: Poison her?

Pauline: You do have a sense of humor. . . . Not with poison. Now I'm gonna be blunt. . . . with blunt!

Fred: Hallelu!

Pauline: Stand up to her. Tell her you don't want her around. If your wife is too big for her room without any sense, mother, lock her in her room without any sense. After an hour or two, unlock her door, for she's wild and loving and give her a good love. Criticism is good for at least two days.

Fred: Are you putting me on?

Pauline: No. I'm not putting you on. I'm not putting you on.

Fred: I never would have thought it was like.

Pauline: What?

Fred: That I could confide in a branch list like this?

Pauline: Only this one, actually. Most of them are still as good as dead. I've very much to do. I've got to get the results.

Fred: Are they guaranteed?

Pauline: (LAUGHING) Stick with me, Fred! (LAUGHING) Come on, Fred. Let's wrap it up. I'm going to get out of here. You go home to.....what's your wife's name?

Fred: Salina/....

Pauline: Salina.....and remember what I told you. Balls! Balls! and more BALLS! Oh.....here's my home number. Feel free to use it at any time. I want to see you Monday, same time, all right?

Fred: I guess so.

Pauline: Is that all right for you? (LAUGHING) Of course?

Fred: Yes.

Pauline: Then you can drop me at the Waldorf.

Fred: Yes.

Fred: She wants to talk to you.

Salina: Can't you tell her I'm busy washing dishes?

Fred: I'll tell her that. (He rings the bell and picks up the phone.)

Salina: (Sighs)

Fred: Hello, mother. Yes. What is it? Around four o'clock. I'll be home then. (He hangs up.)

Salina: (Sighs)

(TO FRED) She hung up.

Fred: And she's coming here.

Salina: I'm sorry darling.

Fred: Not as much as I.

Salina: What do you mean by that?

Fred: I'm not coming home when she calls.

Salina: What do you mean by that?

Fred: I'm not coming home when she calls. (He looks thoughtful.)

Salina: (Sighs)

Salina: I think you're using that as an excuse to get out.

Fred: Oh, for Christ's sake! Oh, for Christ's sake! (He looks frustrated.)

Salina: (Sighs)

Minnie: I just saw Fred go out the front door of the building. Where's he going?

Salina: Love of your business. I don't know.

Q. If you two have a spat a win?

A. Only when we have a spat it's usually over you.

Q. Is that right again?

A. Mother, why can't you plan ahead? Hurt you always
for you're so like that?

A. I would to be in the neighborhood, I don't want to
I'd be glad to see you.

Q. You just happen to be in the neighborhood?
You live in the village on the west side and we live
in the east side and.....now do you see the sense?

A. You're picking on me.

Q. Well, mother, I'm sorry to hear that. I don't want to hear about it.

Q. Where'd Fred go?

A. I told you I don't know.

Q. Don't you think you should find out?

A. I don't know what I should think.

SALINA STANDS FOR THE FIRST TIME AND SAYS:

Would you like a Pepsi-Cola?

Q. Oh, I don't think so. I don't like those artificial
sweeteners. You have any Coke?

MINNIE COULD I HAVE A GLASS OF COKE? I DON'T LIKE
AS SHE CLOSSES THE DOOR AND LEAVES.

What's this?

A. What's what?

Q. (ENDING OVER) This little book?

A. What little book? Let me see.

Q. Is it yours?

A. No, it's not.

Salina: ... friends. In ...
Minnie: ...

Minnie: I onserse! In marriage the ... nothing sacred ...
best. Herd it!

Minnie reads a book ... TO SALL ... IT ...
... GLASS ...

Salina: ...
A SMALL SLIP OF ... FROM A BOOK ... THE FLOOR.

Minnie: Fred dropped something.

Salina: What do you mean?

Minnie: (...) That slip of ...
... ink you should ...
...
...
...

Salina: Smells like perfume.

Minnie: It is perfume. "Joy" if I'm not mistaken.

Salina: What?

Salina: ...
There's an address and phone number on it.
...
... written if you ask me. ... the ... it's not
even created yet.

Salina: I'm gonna put it right back where it belongs.

Salina: ... TO ... IT ...

Minnie: Don't be a fool. Why don't you go ... it is?

Salina: You mean call her?

Minnie: No. Tie a handkerchief out ...

Salina: (...) ...
... Ant. 4

MADE IN. SED AND HARRY'S ACHTMENT.
THE COT A PALS UP TWO DUTY BUT FIVE IN NO
"BIG" G ABOUT IN AND IGE AC. MUCH BUSINESS, IT.

COT TO: LOU B. T. T. B. OR S. IGS OLEN A D MISERY ST
W. SIPS UP IN BED A D T. B. T. WITH HER IN B. D. GRAB
"C" COT R. L. B. BODY.

Freda: I thought I locked that door down!

Misery: You did. I have a key.

Freda: Well, why the hell didn't you know first?

Misery: Why should I? I didn't think an old
How'd I know you were shaking up with

Freda: Let's go into the other room.

S. LADS MISERY I TO THE OTHER ROOM.

Misery: You know what time it is?

Freda: It's about six o'clock, isn't it?

Misery: No. It's eight.

Freda: Don't put me on. It's not that late.

Misery: Six o'clock is a good time if you don't know the
time it is. Four o'clock'll be here.

Freda: Oh, Christ!

Misery: What time did we start with the check?

Freda: We've been screwing around all

Misery: Where's Stud and Percy?

Freda: I told you to go so "hello-hello".

Misery: ~~What time did we start with the check?~~

Freda: No. Why?

Misery: I'd like to

Freda: Unlucky. So's

Misery: I'll be

at that hungry baby!

I don't want her this

don't want her

I don't want her

don't want her

Miser: I don't want her this

Miser: Well then, I don't want her

Miser: I want her out.

That last time the girl was

Miser: But we rushed her back to health, didn't we?

very sick that time.

She didn't know which

So it. Just the tickle in the throat.

You got her knocked out down left

A couple. Oh. There's one in the

one in the

I'm sure she could use a drink. Give her a Pepsi.

It's when she's out.

QUEST
JULY 1950 P

Freda: (CALLING FROM THE BEDROOM) Micky!

MICKY RIPS THE CALENDAR INTO
TWO FLOPPY. THE CUE, FOLLOWS
BEDROOM WHERE THE GIRL IS L...
I. S. ...

C. ...
THE WORDS "BITCH", "FUCK", "SLUT" ARE AUDIBLE
SOUNDS OF THE BEING ON HER BODY. ...
MORE ...
AND OBVIOUSLY ACTING AS ...

Freda: Go Micky! Go! Go! Go! Baby! Go Micky! Go. Go.

FADE OUT.

PA:

St: Why you like it?

St:

St:

St: I don't know what the critics see in that guy.

St: Ahh! He must be suckin' around someplace.

St: What time is it?

St:

St: What time is Four Eyes coming?

St:
It's gonna be an easy mark.

St: Why do you think that?

St: He's got no balls. He's as weak as they come.
You ever been to Puerto Rico?

Marcy: You know I haven't!

St: Let's take some of our money and go. We could use a
jack from the scene. Two weeks would be just about
right. What do you say?

Marcy: How much is it?

St: What?

Marcy: Plane fare?

St: Off season? About ninety bucks.

Marcy:
this morning? He doesn't usually come over unless
something's up.

St: He wants us to collect from Clark on Monday night.

St: So soon. That's just too damn early.

St: I've got our ticket booked for Tuesday morning.

Marcy: Not too early?

St: The seven thirty flight.

Marcy: A.M.? You're kidding.

... the way I don't for?

S: ... are for ...

... isn't no one here by that name.

S: ... isn't it?

Woman: Yeah, but she ain't in this building.

S: ... do you know her?

I think she lives in the next building.
What do you want her for?

S: That's none of your business.

Woman: For Christ's sake! You come knocking on my door in the middle of the night.....

Salina: This isn't your door.

Woman: What the hell you doing! ...
I told you, the woman is ...

Salina: Don't talk to me like that.

Woman: Get the hell outta here before I call the cops.
Go on. Git! Git! (MUTTERING TO ...)
booths! Every time we turn around there's ...
in the halls. Christ! we can't even get some ...
around here.

SALINA IS VISIBLY SHAKEN BY THIS FIRST ENCOUNTER
SHE STARTS DOWN THE DARK STAIRWAY AND ...
AS A SMALL GROUP OF MEN PASSES HER ...
END OF THE STAIRS AND STOPS. A OFFICIAL ...
... AND BLOCKS HER WAY. SHE TRIES TO PASS ...
... BUT ...

Salina: Excuse me, please.

Second man: What's your hurry baby?

First man: (AS THE WOMAN IS ...) You goin' somewhere?

Salina: Excuse me, please. (SHE TRIES TO GET BY)

Second man: Why don't you take us home?

First man: Yeah. Take us both home. (LAUGHING)

Second man: Yeah...take us! (LAUGHING)

Salina: If you don't let me go, I'll scream.

BOTH MEN STOP SMICKERING.

First man: She wants to play games.

Second man: Let's play doctor and see what she's all about, huh?

HE SHOVES HER INTO THE BED AND STARTS TO UNDO HER CLOTHES. SHE MOVES SAIDLY AT FIRST BUT THEN SHE STRUGGLES AGAINST THEM BUT THEY OVERCOME HER AND THEY MOVE TOWARD AN APARTMENT DOOR.

CUT TO: INTERIOR OF THE APARTMENT AS THEY ENTER. THE ROOM IS CLUTTERED WITH CLOTHING, EMPTY LIQUOR BOTTLES, AN ASSORTED LOT OF BEER CANS, A BARE, STAINED MATTRESS IS LIT ON BY A SINGLE LAMP. THE SHADES ARE DOWN AND THE ONLY LIGHT COMES TO ENTER FROM THE HOLES IN THE CURTAINS. A BARE LIGHT BULB HANGS OVERHEAD NEAR THE MATTRESS.

THE MEN PIN HER DOWN ON THE MATTRESS. ONE OF THE STRADLERS HER BODY STILL CLODDING HAS HAND OVER HER MOUTH. THE OTHER ONE BEGINS TO REMOVE HIS CLOTHES.

First man: Let her go! (LAUGHING)

SALINA GETS UP AND RUNS TO THE DOOR OF THE APARTMENT BUT FINDS IT SECURELY LOCKED. BOTH MEN GIGGLE MALICIOUSLY THROUGHOUT THIS AT HER EFFORTS TO ESCAPE THEM. SALINA DASHES ABOUT THE ROOM LOOKING FOR ANY MEANS OF ESCAPE, FINDING NONE, SHE BECOMES HYSTERICAL AND MOVES FROM WALL TO WALL IN AN EFFORT TO AVOID THE MEN. THEY SLOWLY ADVANCE TO HER AND RHYTHMICALLY BEGIN RIPPING THE CLOTHES FROM HER BODY. SHE SCREAMS.

Second man: (STRIKES HER ACROSS THE MOUTH) I wouldn't do that if I were you.

SALINA SHUTS UP IMMEDIATELY AND HE PUSHES HER AGAINST A WALL.

First man: (AS BOTH MEN UNDRESS) Now do exactly as we tell you and you won't get hurt.

Second man: You're gonna put out baby.

First man: And we mean but good. ~~Now~~ There's just two of us but there's three parts to you baby and we're gonna use every one of them.

Second man: Ya dig?

BOTH MEN GIGGLE AND MOVE IN ON SALINA.

FADE OUT.

Fred: What time did you get in?

Salina: I don't know. It was late. I don't know what time it was.

Fred: No. I can't hear you. I don't know what time it was.

Salina: No. I can't hear you. I don't know what time it was.

Fred: I want to see a movie. Are you coming with me?

Salina: I don't feel very well.

Fred: What's the matter?

Salina: I have a terrible headache.

Fred: I'll get you some Bufferin.

Salina: How'd you get those bruises?

Fred: How'd you get those bruises?

Salina: I fell down.

Fred: How'd you do that?

Salina: I was on the floor. I was on the floor. I was on the floor.

Fred: How'd you get your arm so bruised up? It could've been from a fall like that. You've got one on your head.

Salina: I have? I don't know. Oh, that must have been when my neck hit the sink. Yes, that's it, I remember now. I tried to reach for something to hold on to, my arm and neck hit the edge of the sink.

Fred: You sure you're all right? You want me to call a doctor?

Salina: No. I'll be fine.

Fred: Do you want me to do the shopping?

Salina: Would you mind terribly?

Fred: No. I don't mind. What market is the best? The A.P. or Pioneer?

Serina: You'd better try A.P.
I made out a list just

less crowded on Sat.
's on it

A

10. (5)

Q-1 a: IS ... HIS VOICE, IS THAT ...
... I usually have most of ...
easier that way.

$$f_{\alpha}(\omega) = (1 - \alpha)\omega + \alpha f_{\alpha}(\omega) \quad (17)$$

SAT 4 ROWS BACK IN TO COVERS AND GELS P. LIPI J COVER
IS THE ROOM AND PUTS ON A
KING...
AFTER E SUPBOARD AND POINTS INTO Z...
FOR LIPS P C DORRELL ALONG AND ST...
FLOW... OPPOSING MYSELF SE WALLS

Salina: Who is it?

Betsy: It's me, Betsy. Can I come in?

SALINA OPT'S TLT DCOR AND ADMINS BFTSY.

S-21 a: On, I thought it was someone else. Come in.

Betsy: What's the matter?

Salina: Nothing.

Betsy: There is too. What's the matter? You look worried.

Salina: What time is it, Betsy?

Betsy: Twelve o'clock. You know I'm always here at twelve o'clock on Saturday. You know I couldn't survive Saturday without our coffee klatch.

Salina: I'd forgotten all about it.

Betsy: That's not like you. Look honey, if you're not up to it, I can go. would you like that?

Salina: No. Stay. I need someone to talk to.

Betsy: Did you and Fred have a spat?

Selina: No. It's nothing like that. S.E. WALKS AWAY LIMP. G.

What is the date? What is the time?

Last n'r to

last night with?

It all started with my

Watsr: Doesn't it always. Go on.

Sajina: Fred walked out last night. He left he accidentally dropped an a mother saw it and insisted on finding an address on a slip of paper. She

W's. I should have known better and let well enough

1. East Side in so e tore ent. I knocked a the number
2. ...
3. ...
4. ... but ...
5. ...
6. ...

ne. It seemed to go on for hours. I lost
to the floor. I vaguely remember one of the
tube down my to . . . I
at a sk . . .
to . . . to . . .
to . . . I . . .
to . . . to . . .
free.

Isely: Oh my God, O. my God!

Salina: I couldn't tell Fred. How could I?

Jetsy: Wht'll you tell him?

Q: I felt all over my body + a + + + + +
only saw the bruises on my neck and arm.

2etsy: You'd better not have sex with him until you've had a
test. Suppo they were venereal?

Salina: It doesn't matter.

5045. What do you mean, it doesn't work? Of course it does.
You must have a check up.

~~SECRET~~
 IT WAS ANY WAY ON 12-20-44 AT 11:00 AM
 IF I WERE IN 12-20-44 AT 11:00 AM

Betsy: I can't believe it.

Salina: ~~_____~~

Betsy: I don't believe you.

SALINA BREAKS INTO TEARS.

Salina: For Christ's sake! You told me
weren't true!

Betsy: ~~_____~~

Salina: ~~_____~~

He told me, right before he told me
my words about the children's death
of our having children. I was in my
childhood.

Betsy: That's very frightening. I
before. You might not realize it's
that you told me all this. I feel
grown stronger. You must have started
friend.

Salina: Thank you Betsy.

Betsy: What are you going to do to help him?

Salina: I have one hope.

Betsy: What's that?

Salina: Fred is seeing a psychiatrist.

Betsy: When did this start?

Salina: Yesterday. He has another appointment on

Betsy: Do you think he'll hear it?

Salina: I'm almost positive I will. (SHE GOES TO
AND TAKES OUT A PAPER BAG. SHE PUTS IT IN
HERE. HERE - to Morda and Dr. Flood.

Betsy: Oh God! I hope so!

FADE OUT.

Pauline: Tell me more about these new found friends.

They're pretty wild.

Fred: ~~They're pretty wild.~~

Pauline: ~~They're pretty wild.~~

change. Our systems need it from time to time.
What did you three do?

Fred: Three who?

Pauline: Oh I'm sorry. I'm
(INDICATING THE THREE OF YOU DO SOMETHING)

Fred: It was pretty wild.

Pauline: Come on. Be more graphic. You were on our first
trip. You were for the first time.
Fred: I was along with that.

Fred: I was along with that.

Pauline: So?

Fred: We must have screwed for about an hour and then (STOPS SILENTLY)

Pauline: Then?

Fred: Something happened.

Pauline: What?

Fred: I began to get sexually aroused by Stud.

Pauline: What did you do?

Fred: I suppressed my desire to have sex with Stud.

Pauline: ~~What did you do?~~

~~Pauline: What did you do?~~

Fred: You must have
kissed me on the mouth. I
is but it came like a wave, I'm
not in direction.

Pauline: Why didn't you?

Fred: Do you think I should have?

Pauline: Let me tell you
there isn't one human being
who doesn't desire for
Of course, it has to be
the kind of love that's the
conventional pattern. Never
at any time. Let's face
left in life.

Fred: (JUMPING) You're mad!

Pauline: Yes, but not completely. As long
I can enjoy it. (SHE LAUGHS)

Fred: I like you.

Pauline: Do you now?

Fred: Yes. ~~But I'm not serious.~~

Pauline: (JUMPING) ~~But I'm not serious.~~

Fred: No. I'm serious.

Pauline: Look, Fred, I'll give you a chance. I'll give
myself to you. ~~I'll give you a chance. I'll give~~

~~I'll give you a chance. I'll give~~

~~I'll give you a chance. I'll give~~

Fred: All right. ~~But I'm not serious.~~ (HE SPEEDS UP)

Pauline: Let's make this a beautiful moment.

Fred: Let me undress you.

Pauline: You know the right thing to do.

HE UNDRESSES HER BLISS.

Let's go to the bank

and get a new one

to put in the new one

You're right, I'm right, right
It's it, isn't it?

It's it.

It's it.

Well, my best to you,
y life. I had a son to the I, to

to be a son and even to be it.
I'm a son to
I'm a son to
I'm a son to

FADS IN. FRED AND SALI ARE WAITING. MINNIE AND SALI ARE
SLAMMED AT THE DOOR.

Fred: (TO MINNIE) What are you doing?

Salina: She just wants to drop it.

Fred: Well, it's time for you to go.

Minnie: ~~What are you saying?~~

Fred: You heard me. It's time for you to go.

Minnie: I'm not going till I finish.

Fred: You're out of your mind.

Fred: You've got to finish it.

Minnie: Have you gone mad?

Fred: I don't know why I haven't done this long ago.

HE LIFTS MINNIE OUT OF HER CHAIR BRUTALLY, G. F. 132 A. 1.
IT TO HER.

Don't forget your purse. Couldn't go to the bank without your
bankbook. After all these years of fleecing me it must be some
healthy book.

Salina: Fred, you don't know what you're saying.

Fred: Oh, yes, I do. Come on Minnie. Out you go.

HE TAKES HER TO THE DOOR.

Minnie: Take your hands off me, you bastard!

Salina: Fred, stop it!

Fred: Stop it all! Out you go. And don't call us, we'll call you. HE GIVES HER A KICK.
SLAMS THE DOOR BEHIND HER. TURNS TO SALI.

Now what were you saying?

Salina: I've never seen you like this.

Fred: Well you're going to from now on. So get out of it.

• 240 •

There is a large number of people, the

OFFICE OF THE ATTORNEY GENERAL

- Can I see a. to buy for me

It's all about love.

Fred: We can't talk here. (2:20:30) 1:30:10
1:30:10 (1:30:10) 1:30:10 it is it

Stud: I need your help. Here, I have a...

Mr. B. But I don't want to talk, you know?

St 11: I don't know. Yours was the first room that came to me.

Frederick: Well, do you want me to do? I can't leave right now.
 Res. Des. I don't know you tell it well.

STUDY GROUPS: 1. OD 2. 4+5/6/7/8/9/10/11/12

Stale: "I'm baby ... if sympathy won't work or you maybe try
 I ELLIS CUF PT JAR E AND S US IT TO E

Fred: Where'd you get this?

31 "We've got a lot more of the 12

replied: "Well, it is this."

And baby, if you don't show, we show! Dis?

STUD. J. S. ABRAHAM, CLY. A. D. R. S. J. L. S. A. T. S.

CUT TO: A CLOSE UP OF D'S FACE. FIGHT AND C

REF ID: A66074

C 10
DEB. CRY GOIN ON, N DE POD 73 W I
A L V A T E A
S. P F A S
E

... ..
... ..

... ..
... ..

... ..
... ..

... ..

... ..

... ..

... ..

Fred: It's not going to work. You can't frighten me!
(FRED STARTS FOR THE DOOR AND HEARS THE "WIND STOP" SOUND OF HIM)

Four Eyes: I'd advise you not to Mr. Clark. Just sign this withdrawal for five thousand dollars. And I'll tell you all I will!
(HE SIGNS AT 12:13)

THE FOUR EYES THEN PICKS UP THE AND GOES TO THE DOOR. HE HEARS THE "WIND STOP" SOUND OF HIM. HE HEARS THE "WIND STOP" SOUND OF HIM. HE HEARS THE "WIND STOP" SOUND OF HIM.

CUT TO: SALINA'S KITCHEN. SALINA IS SITTING AT THE TABLE.

Minnie: You can't sit around like this and hope all the time. It's been six months since he disappeared. ~~XXXXXXXXXXXXXXXXXXXX~~
~~HE~~ He's just run out on you, that's all. He's probably in South America or someplace like that. I told you he was a poor risk, didn't I, but you wouldn't listen. (SHE LAUGHS COLDLY) Now that's not gonna do any good. I told you there was something wrong with him. But you wouldn't listen when you had a good chance. You know what I think? (HEAR VOICE AND THE "WIND STOP" SOUND OF HIM CUT)

CUT TO: CLOSE UP OF FRED'S FACE. HE IS EARLY UNRECOGNIZABLE. HE IS WANDERING THE STREETS OF THE BALTIMORE, AN ABANDONED, DERELICT, LAME, DESTITUTE AND ALONE.

7
.
ANDY MILLIGAN

FILM OPENS WITH A RE-ENTRY OF CAROLYN...
...HAPPY...G...
ABOUT A...AMERICAN FILM...
SHE IS IN LEVISED...A...NEW...

CAROLYN: Macrol!! Get your papers...
By hey, lady, wanna buy a paper?
you where it's at, lady. Ya married?
The.....(THE WOMAN IS GONE) Phil!
Go your paper.....MA H !!

(CUT TO M.S. RACHEL...LARGE...WEIGHT...
29...WEARING A BRIGHT P...
FRIGHT.....WITH...
ON A BAG OF POTATO CHIPS....)

RACHEL: (YELLING) Carolyn! For Christ's sake...Carolyn!
ING FAST TOWARDS CAROLYN) What the hell...

(TWO SHOT...THEY EMBRACE)

RACHEL: I thought ya liked the villain...animals ya sell

CAROLYN: I thought you didn't have your lunch break till
Rachel....I was going to hawk for a couple of hours
then come over and rescue you for lunch....

RACHEL: How 'ya doin'?

CAROLYN: Awful.....Three since ten this morning.....

RACHEL: If you got off your ass, got up in the morning, during
the rush hour....ya wouldn't do so bad.....

CAROLYN: I try....God knows I try.....

RACHEL: Ya broke?

CAROLYN: More or less.....

RACHEL: Come on....I'll take ya to lunch.....(THEY STAY IN
IN THE CROWD)

(CUT TO TIMES SQUARE RESTAURANT....LOUD MUSIC PLAYING,
JUKE...IN THE BACKGROUND....RACHEL IS SCRAPING HER...

CAROLYN: Rachel!

RACHEL: Crumbs upset me.....

CAROLYN: (CALLING) Robbie!!! (CUT TO ROBBIE)

ROBBIE: What do you want? (CUT TO CAROLYN)

CAROLYN: Some more coffee and another.....(CUT TO ROBBIE)

ROBBIE: Piece of banana creme pie.....

(CUT TO TWO SHOT RACHEL AND CAROLYN)

Seen Marcy?

Two nights ago.....

How's it goin'?

Same.

She must be a maniac....

Tony?....He aint so bad....Every day might be like playing a bus and truck game....
But he aint so bad.....

Ya gotta be kidding. (ROBBIE ENTERS)

Two cups of coffee and.....
(HE SLAMS THEM ON THE TABLE).....
a chocolate in the kitchen.....
5:30?

Don't be a smart ass.....

(LOOKING AT HIS WATCH) Oh, I didn't know it was showing...

Ya know, Robbie...one of these days you're going to camp in front of the wrong person....

(HAND ON HIP) Yeah, then what?

You'll get knocked flat on your ass.

Oh, goodie....(CLAPS HIS HANDS TOGETHER) As long as it's face down and he's over six feet tall.....(HE EXITS...AL A SHOWGIRL...SINGING, NEW YORK..NEW YORK....)

Faggot.....

Live and let live....You're the first one to say so yourself....Now back to that job I lined up for ya...ya want it or not.....

Three days a week...and I can pick my own days?

Yeah.....But ya have ta take a civil service test first.

Why's that?

Well....Riker's Island is run by the city, ya know, ya don't think it's a private concern?

I don't know, Rachel, You know I've been in trouble over my paper with the police...Member, last year, in Bryant Park....I slapped the shit outa that policeman for making me move on....

44-38861 (CONT.) I gotta record, Rachel .
service test....

RACHEL: I forgot about that...
time matron on Piker!
You'd probably find lots of teenage kids who
n'p'at'it' to x
when they go off...

CAROLYN: You ever meet a teen-age runaway?

EACH MEET Only you.....

CAROLYN: Funny... real funny... (Kisses her on the cheek)

ROBBIE: (FIGHTERS WITH COPS) FFF IV ... two,
What are you trying to do...? ... place a hand
If you two want to hang ... o something
that... How about the ... or street per...
boys a change... ~~mmmmmmmm~~ ...

CAROLYN: Just because you're queer...doesn' mean ever, or...

ROBBIE: Look hon.....Years ago I discovered I preferred outdoor plumbing to indoor plumbing...I accepted the fact and been capitalizing on it ever since....Listen hon...it's out beautifully...because guys know exactly what I am. They see me come swishing down the street looking like Barbra Streisand and they get a hard-on before I even get to them...It's as easy as swatting flies...(A STRONG ROACH CRAWLING) or cockroaches...(A WHISTLE) If I didn't see that....HOLY...Everyones a little queer. And....didn't your mother ever tell you not to sit on a seat where a man's been sitting or you get pregnant. Did your mother ever tell you not to sit on a public toilet, you'd get crabs....Lidn't your mother....

RACHEL: Oh, for Christ's sake get lost....Will Ya.....

ROBBIE: That's no way to talk to a lady... (STALKS OFF SINGING, 'FEEL PRETTY')

CAROLYN: How's work going?

RACHEL: A couple of new girls started this week...Sure is hel. breaking them in....Just when you do...They snag some guy at the local Chock full of nuts and up and marry...

CAROLYN: You can't blame them, Rachel....You can't get a job equal to a man's....A woman doesn't have a chance in this world. Shit....I don't want to get started on that.....You've got to be alright for yourself, Rachel....for a woman I mean.....

RACHEL: Listen babe.....Everything I have...I fought and clawed 'n' Nothings given to you in this life...Ya have to fight for everything ya get...Ya know..I've been at that employment agency eight years next tuesday...eight fucking years....

Yeah...but long work
or have the fun of it.

Maybe...heer...
but...sometimes I only

I can't see you ever getting married...
imposed on a woman...
going to be married...
for... could walk...
love for him would be...
can't stand a man she can dominate....

Maybe I could find a man...

look, Hon., you have too many things going on...
forget it...You have a great job...
never find a man who...
idea anyway...and if you...
find them strong enough...but you won't like them in other
ways... they're either...
sucks...or so insecure...
a foreign girl...but not an American....

(ANOTHER ANGEL...
IT'S...
TO THE TABLE NEAR RACHEL...

You want some more coffee?

Are you going to have some?

Yes.....

Alright then....

(CALLS) Robbie...some more coffee!

What do you mean...too many things going against me?

Huh?

(ROBBIE ARRIVES WITH MORE COFFEE)

This just isn't one of my days.

End of the month?

Funny...Ya oughta write for Joan Rivers...Now...First you
two...Bella Abzug and Gloria Steinem...then Little Lerbie
Boone over here next to you....(INTERRUPTING THE GIRL WHO EX-
TERED PREVIOUSLY) I only hope she can pay her bill...I'd cer-
tainly have to have to throw her out because she can't pay
her bill.

I'll bet you a weekend on Fire Island she could beat you up
with one arm tied behind her back.....

ROBBIE: You'd like that...wouldn't you? Then you can
 piece of shit... I'll be a piece of shit too...
 ...I'll be a piece of shit too...

RACHEL: Poor Kid!! doesn't like he hasn't had a decent sex in 4

CAROLYN: She could be a junkie....

ROBBIE: She's getting up to go to the lake box. Oh, God,
 are doesn't play New York, New York... If I see
 one more time, I'll smash my wrists with a hammer.
 (HE DRIFTS OFF TOWARD THE PIT. BY THE YOUNG
 PUTS A CIGARETTE IN THE JEFFERSON AND HE HEARS A
 ...THROUGH THE FOLLOWING CIGARETTE KEYS LOCKS
 AS IF SHE WERE LOOKING FOR SOMEONE TO TALK TO...)

RACHEL: How's your friend...What's his name?

CAROLYN: Who?

RACHEL: Your friend...Thursdays.....

CAROLYN: He's not my friend...He's just an old acquaintance...his
 name is Bloom...Marvin Bloom.

RACHEL: He's in furs...isn't he?

CAROLYN: Last I heard he is...Why?

RACHEL: You mean you don't know? ..You don't see him anymore?

CAROLYN: Of course I see him...I see him every Thursday, like it,
 always been.....

RACHEL: How long have you known him?

CAROLYN: About two years...Say what is this...the third degree?

RACHEL: Why don't you get a good fur coat out of him?.....He's a
 furrier isn't he?

CAROLYN: I don't like fur...You know I don't like fur...I like
 just the way it is...I shack up with him every Thursday,
 and he gives me 40 dollars.

RACHEL: So that's why you see him every Thursday...I was wonder-
 ing why.

CAROLYN: And if you tell anyone...so help me...I'll cut off your
 banana cream pie.

RACHEL: I won't tell anyone....I thought you hated men....

CAROLYN: I never said that...I hate men for the position they're

(CONT.) us in in society...I never said I
like a good roll in the sack...see
is a good roll....in more ways than one.

Like in the bank.....

Besides...he feels like I'm going to let him
go I let him pay for it....

Get yourself another Marvin...you'd have to
have to work.

I go to bed with Marvin...but I don't like to go to bed
with Marvin Bloom...but he's got a good job...
He gives me the money, he's got a good job...
We both got a good job going to school...

You mean you got a good thing going on....

(NOTICING THE GIRL LEAVING AND THE MAN WHO'S BEEN
staring at us for...she keeps looking at us...)

Maybe she's never seen a forty dollar bill before...

Funny....Very funny.....

The poor kid's probably lonely.....She looks lonely..
She's getting up to go to the toilet.....There's something
wrong with her....(JOE GETS UP AND GOES TO THE TOILET...
BOB IS AND SHE FALLS TO THE FLOOR AND HAS AN EPILEPTIC FIT...
ROBBIE CROSSES IMMEDIATELY TO HER AND STARTS TO GIVE HER FIRST
AID)

Oh, God....Now what.....Now what am I going to do?
Well just don't stand there you two...help me...What am
I going to do?

(CROSSING TO HELP ROBBIE) Put something in her mouth...
Can't you see she's having a fit, Robbie...Put something
in her mouth.

(HANDING A KNIFE TO CAROLYN) Here put this in her mouth..
She won't bite her tongue if you put something in her mouth

(CAROLYN PUTS THE KNIFE ACROSS JOE'S MOUTH...HOLDING IT
THERE)

It would happen the one day I'm on the floor...Couldn't
happen to one of the other waitresses...(h, no...It had
to happen to me....Why'd I ever join Actor's Equity?

Rachel, hold her head still so she won't move around so
much...(RACHEL DOES)

I'm going to call the cops....I don't want to be responsi-
ble...I'm going to call the cops..(HE STARTS TO GO)

No, Robbie, don't....They'd take the poor kid in...Christ
no, she just needs a little help....Not to sic the pigs on

CAROLYN: (CONT.) her.

ROBBIE: I can't have her lying there having a fit....^{What} my customers?.....^{He} hasn't paid the bill, yet.

RACHEL: What customers?

CAROLYN: Even the whores won't come in here.....

ROBBIE: What am I going to do?

CAROLYN: For Christ's sake, will you shut up?...You're worried a fucking check and the poor kid's lying there....^{the} the fucking check....^{if} that's what's worrying you.

ROBBIE: I'm not going to be stuck with it...If Hector comes here and I can't account for a dollar forty....^{he} a shit hemorrhage.....In Spanish....

CAROLYN: Rachel....Give him the dollar forty....

(RACHEL STARTS TO COUNT IT OUT)

ROBBIE: What are we going to do about her?....I can't have her lying on the floor.....

CAROLYN: Rachel and I will take her with us....Come on, Rachel, me.....I can't do it by myself....

RACHEL: I don't know.....

CAROLYN: RACHEL!!!!

RACHEL: Oh, all right!! (SHE HELPS CAROLYN AND THEY GET JO ON FEET)

CAROLYN: Let's get her to the door and then you call a cab...(THEY ARE WALKING JO TO THE DOOR)

ROBBIE: (SCREAMING) Hey, you two....You didn't pay your bill, you owe me seven dollars and fifty two cents.

CAROLYN: Oh, shit....Pay him Rachel. (RACHEL PULLS OUT A FIVE, ONES AND THE EXACT CHANGE) (SHE HANDS THIS TO ROBBIE) Get the door Rachel.....

(THEY START OUT)

ROBBIE: (YELLING AFTER THEM) Where's my tip?

RACHEL & CAROLYN: FUCK YOU!!!

(CUT TO OUTSIDE RESTAURANT)(8TH OR 9TH AVENUE.....^A BULL DYKE, A PROSTITUTE AND A PIMP ARE HAVING A FIGHT)

You mother-fuckin' son-of-a-bitch!...

PROSTITUTE: Ya got all I have....

Like shit, cunt!!! You're...

(THROWING PISTS AT PIMP)
piece of shit!! (PIMP GOES TO THE DOOR)
Get the fuck outta here!!!!

(BACKING AWAY) Okay... My...
diesel dyke.... When I'm...
many holes in ya... You want a new...

(DYKE PICKS UP BOTTLE OF...
PIMP)

Go fuck yourself!! (THROWING...
Come on, honey.... (PIMP...)

(CALLING) Taxi.... Taxi.... (CAB...
AND IT PULLS UP IN FRONT OF THEM)

Get the door Rachel.... I'll...
DOOR AND THEY...
AS CAROLYN PUSHES JO INTO...

Where to?

Bowery and third.....

(CAROLYN SLAMS THE DOOR...)

(AS CAB DRIVES AWAY)

What're we going to do with her?

I don't know.... but we could... ..

(ANOTHER SHOT OF CAB IN ANOTHER PART... GOING AWAY)

I don't want to get involved... really....

Spoken like a true New York humanitarian

(SHOT OF CAB PULLING UP AT THIRD AND BOWERY) (THEY GET OUT OF...
CAB)

Here we are....

(RACHEL PAYS THE CABBY... HE TAKES...)

Jesus Christ!! Every time I have lunch with you some...
crazy happens.... Last time it was a sick cat....

Well she isn't a sick cat... she's a human being, just like
you and me... What would you do if it were me or Marcy... the
what would you do.... Huh?

RACHEL: Well, it's not you or Marcy....So I don't
of sticking our necks out

CAROLYN: If it's the seven dollars you're worried

RACHEL: It's seven dollars and fifty two cents

CAROLYN: Oh, shit!!

BY THIS TIME THEY HAVE ENTERED THE DOWNSTAIRS

RACHEL: CAROLYN ...It's not the money...You know damn well,
not the money...It's the principle of the thing...

CAROLYN: Principle of what thing?

RACHEL: You always have a principle about everything, don't you?
your brother ...

CAROLYN: Well what are friends for?

RACHEL: See...There you go....

CAROLYN: Poor Kid.....Probably ...

RACHEL: See....See.....Just what I was saying....

CAROLYN: I think she's coming ...
SHE PULLS HER HEAD UP AND ...

JO: Who are you?

CAROLYN: This is Rachel Cohen ...and I'm ...
your name?

JO: Josephine Wacowski.....

RACHEL: Josephine wacowski?

CAROLYN: That's right...That's what she said, Rachel...Josephine
wowski...What do your friends call you?

JO: Friends?

RACHEL: You have a nick-name?...Well, what is it?

JO: Jo.

RACHEL: Jo?

JO: My mother use to call me that....except when she was mad.
me...Then she would call me Josephine....She called me
ephine most of the time ...I guess.

CAROLYN: Where's your mother?

JO: Now?.....Sorry.....No, not too ..

CAROLYN: Come on....(THEY START UP THE STAIRS) Do you remember what happened back there?

JO: Back where?

RACHEL: At the restaraunt.

JO: Did something happen?

RACHEL: You mean you don't remember?

JO: No.....

CAROLYN: Well you passed out and you had a...well.....it was a bit of a...you had some kind of fit.

JO: Are you sure?

RACHEL: As sure as we're standing here.

JO: I'm sorry.

CAROLYN: Do you have them often?

JO: I don't remember.

RACHEL: You mean you don't remember having them....or you don't remember them?

JO: I guess I don't remember.

RACHEL: I got lost somewhere.

CAROLYN: Have you looked for a job?

JO: I tried....But I haven't been too sucessful.

RACHEL: Why not?

JO: Well....I can't read or write.

RACHEL: You must be kidding?

JO: No.....

CAROLYN: But, Jo....Everyone has to learn reading and writing...it's mandatory.

JO: Mandatory?

RACHEL: It means that everyone has to go to school to learn it.

JO: Not me.

CAROLYN: What do you mean....not me?

I didn't go to school after war was over.

But you have to go to school.

My mother took me out of school when my father died...and then I had to look after her.

Why? Was she sick or something?

She had to work and she wanted me home all the time to take care of the house and cook for her.

You mean you never went to school?

My mother always said that no one ever needed school...she said life was the only school you ever had to have.

(AT THIS POINT THEY HAVE ARRIVED AT THE TOP FLOOR...CAROLYN'S APARTMENT)

CAROLYN: Here we are....(SHE GETS OUT KEYS AND LOOKS FOR THE KEY...THEY ENTER...CUT TO: INTERIOR) Here....give me your coat. (SHE REACHES FOR JO'S COAT AND JO PULLS BACK)

JO: Can I keep it on please....I'd like to keep it on.

CAROLYN: Well...sure...If you'd like...Give me yours, Rachel. (RACHEL DOES...CAROLYN HANGS IT UP) Are you hungry, Jo? would you like something to eat?

JO: Alright.....

CAROLYN: I'll make you a peanut butter and jelly sandwich, alright?

JO: If it's not too much trouble, please....I wouldn't want to put you to any trouble.

CAROLYN: Rachel, do you want anything?

RACHEL: Well, I.....

CAROLYN: Really Rachel....

RACHEL: I guess not.

CAROLYN: I'll only be a minute....Well, sit down, Jo,,,just don't stand there.....

JO: My mother always told me never to sit down in a strange house unless I'm invited to.

CAROLYN: Well, you're invited...right...so sit. (SHE DOES)
(CAROLYN EXITS)

RACHEL: So.....you need a job, huh?

JO: Yes.

RACHEL: What kind of work can you do?

JO: I can cook and do housework.

RACHEL: Have you ever worked in an office?

JO: No.

RACHEL: I thought maybe I could help you find a job.
I can write letters, make phone calls.

JO: Oh, I would be ever so grateful.
Excuse me, Rachel.
Thank you.

RACHEL: Could you do any filing?

JO: Filing?

RACHEL: Yeah....you know...putting things in a filing cabinet.

JO: I wouldn't have to do any spelling, would I? I can't spell at all.

RACHEL: You know the alphabet, don't you?

JO: Alphabet?

RACHEL: Yeah, Jo....you know, The alphabet.. A.....

JO: Sort of.

RACHEL: Hmmm.....Well look, Jo...do you have to stand close to me when I'm talking to you?

JO: Oh, I'm sorry.....(SHE QUIETLY BACKS WAY BACK UP AND STANDS THERE TWILILING WITH HER HANDS)

RACHEL: Why don't you sit down, Jo, and make yourself comfortable.

JO: Thank you. (SHE SITS GINGERLY)

CAROLYN: (ENTERS WITH A SANDWICH AND PLACES IT ON THE TABLE HERE..) (GIVES JO A GLANCE) I hope you like some coca-cola. I'll be right back, to get you some more of it all.. (SHE GLARES AT RACHEL)

JO: Well, this is fine. My mother always said that it was good for you, much better than those cigarettes.

CAROLYN: You ought to remember that you're only twenty-four.

JO: I'll be twenty five next year.

CAROLYN: You mean you're twenty-four.

... forty-five. My this sandwich tastes good (SHE STARTS
EATING) I'm sorry.
UP THE M... ..

I worry about
(CHEN)

... use your coat I know
... AL... ..
... U... ..
... ..

What did you say

I didn't say anything

... come on,

No....I didn't.....honest....Jesus Christ!!

... ..
... ..
... ..
... ..
... ..
... ..
... ..
... ..
... ..
... ..
... ..

I'm sorry.....

Are you alright?

I'm sorry..... an I go to the bathroom please....Can I go
to the bathroom?

Why sure, it's right there....(POINTS)

Thank you... ..

There's something wrong with
you there's something wrong with
picked a dusie....

Rachel....we..we couldn't leave
ll be alright...She's just a little nervous...that's all

Nervous, Well....She's a neurotic mess...I've
lot of girls in my day...but that
let's get rid of her and the sooner the better

Maybe you're right.....

I know I'm right.

I'll get rid of her after a little while, we'll talk for a few
minutes, then you say you have to go and I'll say I'll go

CAROLYN: (CONT.) with you to the corner to get a car once we're outside...I can dump her.

RACHEL: Carolyn....I have a premonition about her, tells me she isn't going to be easy to get.

CAROLYN: You and your Goddamn premonition is get her out of the apartment and.

(A LOUD CRASH IS HEARD FROM THE TOILET)

RACHEL: (Screaming) Jesus Christ!!!
Carolyn: (Screaming) Oh, no...Oh, fuck...Oh, shit.....
(BLACK FRAMES FALLING ON THE FLOOR)
(IT IS LATER, CAROLYN AND RACHEL ARE HAVING A CONVERSATION)

RACHEL: Jesus Christ!!!

CAROLYN: Oh, no...Oh, fuck...Oh, shit.....

(BLACK FRAMES FALLING ON THE FLOOR)

(IT IS LATER, CAROLYN AND RACHEL ARE HAVING A CONVERSATION)

RACHEL: So... ..

CAROLYN: So

RACHEL: What are you going to do now?

CAROLYN: Me? It's we, Rachel.....Not me.

RACHEL: She did it just to get rid of her, she wasn't very deep cuts.

CAROLYN: And if you had your way...You would have called the cops here.

RACHEL: So what are you afraid of? We did it, a girl slashes her wrists...we called the cops.

CAROLYN: Yeah....And can you see us try to explain? "Well, you see officer...we just picked her up...she was having a fight with her boyfriend...she was drunk and we decided to take her home with us...then he would ask us if we usually take you with us...and then what would you, Rachel..."

RACHEL: Okay...Okay...Ya made your point...how are we going to get rid of her now?

CAROLYN: As soon as she wakes up, we'll have a little talk with her.

What good will it do?

Well...we'll figure out a way...I
what happened. You know I could be
couple of days, until she at least

You're looking for trouble.
you're looking for trouble
to be alright in a couple of hours...
is give her ten bucks and maybe even
hotel room for the night... and I'm
responsible for...Now that's end

Maybe you're right.

I know I'm right.

(FROM THE OTHER ROOM, JO APPEARS IN A SHEET) MORRAY, WHAPPER

Carolyn?

Yeah?

I'm sorry.....

How're you feeling....Better?

I'm sorry.....

Forget it...(LIGHTS A CIGARETTE)

I didn't mean to put you to any trouble...I'm sorry.

It's alright.

Where are my clothes?

They were all full of blood, so we threw them away

(VOICE RISING) You threw them away, but you did.....

CAROLYN: I told Rachel to throw them away because they weren't very
clean and I thought that maybe you would like an old dress
of mine...It's too small for me anyway....(SHE GOES TO
THE CLOSET, TAKES OUT BRIGHT COLOURED DRESS) I hope you
don't mind a second hand dress...It is clean...(SHE HANDS
IT TO JO WHO TAKES IT GINGERLY FROM HER)

It's awful bright...isn't it?

RACHEL: There's nothing wrong with that dress.

CAROLYN: Well...I'm sorry, but it's all I have that will fit you.

JO: My mother always told me not to wear bright colours. She
told me I was too plain to wear bright colours.

RACHEL: Look, honey....your mommy's not here now.
t...
can't be closers.

JO: That's not a very nice thing to say.

RACHEL: And I don't think it's very nice of you to be y-

CAROLYN: ...
thing else for you to wear.

JO: (TO CAROLYN) She doesn't like me...does she?

RACHEL: Not really.....

CAROLYN: Rachel, please...Jo, I want you to sit down...
something to say to you.

JO: You said I was a...
ever...
would always...

RACHEL: Why don't you...
You don't like me...do you?

JO: You don't like me...do you?

CAROLYN: Sit down...
having...
we can't...
us, and we'll...
you...
by that time, you...

JO: You don't like me either....do you?

CAROLYN: It's not a question of not liking you...It's...
can't afford to...
may sound awful selfish...but it's the truth

JO: I'm very sorry to...
We know that, Jo.

JO: Do you want me to get dressed...now?

CAROLYN: Please.....

JO: Alright. (SHE STARTS TO GET DRESSED...
STANDS THERE...
INTO IT)

CAROLYN: Wouldn't you like to go into the...
you could comb your hair.

JO: No.....I'm ready....

RACHEL: (PAUSE) (STARTS FOR DOOR...
THE DOOR AND STANDS THERE. JO...)

WHEN ALL OF A SUDDEN, JOE
THROWS THE DOOR SHUT FLAMING

(FOUR SECTIONS BLACK)

(CAROLYN AND RACHEL ARE C)

$$L_0 \int_{\Gamma} L_1 d\mu = \frac{1}{2} \left(\|L_0\|_{L^2(\Gamma)}^2 + \|L_1\|_{L^2(\Gamma)}^2 \right) + \dots$$

Well what.....

SA HEL: what now?

AROLYN: You tell me.

FRUEHL: where is she now?

CAROLYN: in a chair, holding an ice-bag on her head, staring at wall.

WACHTEL: 411111

CAROLYN: Well, what?

FABREL: what are we going to do?

CARCLYN: I d. '1 K m.

RACHEL: I'm her mother's girl. I'm her girl.

RECEIVED
FEB 19 1968

CAROLYN: 10.....(.....).....
10.....

JO: Do you have to say anything to me?

RACHSL: (loud) well we've to ...

JCI: Please...do 't get mad at me...I'm a little bit
mad at me, please. (SHE SAYS "I'M A LITTLE BIT MAD AT ME"
I, HERSELF, A LITTLE BIT MAD AT ME...I'M A LITTLE BIT
HANDS STAY AT HER SIDES)

CAROLYN: J... (, ell... , J... for a few days? (L... I could't help it. I... K... CAROLYN'S... (PULLS J UP BY THE SHOULDER... you ...Why'd you do that?

ad no other way to show you...I show my mother it was
(I IMPULSIVELY WROTE YOU BY, SWEETHEART C M...)

JO: Yes, Ma'am. Will you ever d

RACHEL: No, Ma'am. I don't d

JO: We haven't finished yet.

RACHEL: You said I could stay.

JO: Yes...but...we have to do

RACHEL: Alright

JO: We can't let you stay for free...You'll have to do housework in exchange for your keep.

RACHEL: Alright.

CAROLYN: Rachel and I have both decided that....

RACHEL: Just leave me out of this.

CAROLYN: No, Rachel, I have an idea....I know that you've been looking for a part-time maid to clean your apartment. Now I can say that you are very good at keeping house...If you let me help to pay for your keep, You'll have to do work in exchange. ...alright?

RACHEL: CAROLYN!!

CAROLYN: Rachel, it's a good idea....

RACHEL: Carolyn...I want to talk to you. (LOOKING AT JO) Alright

CAROLYN: Jo, would you mind going in the other room for a moment. We have to discuss something.

JO: No, Ma'am. (SHE TURNS AND EXITS)

RACHEL: What are you trying to do?....Are you trying to

CAROLYN: Look, Rachel...It'll work..I know it will.. What do you want for a few days? We'll try it and see for a while. If it doesn't work out...we'll get rid of her. She can sleep on the living cot of mine and we'll use her for all the housework. She said she likes to clean house.

RACHEL: What do you think it is going to cost us?

CAROLYN: Nothing.

RACHEL: There's nothing in life that's nothing.

CAROLYN: Next to nothing. (SNAPS HER FINGERS) I got an idea... Listen...why don't we cut Marcy in for part of the keep?

RACHEL: Like how?

you know how hard it is to keep her apart from
Tony's always y...
she could have Jo let's say, two days a week,
and I'll take the other two days... every day
each one of us every th...

Marcy, m... ..

the way I figure it..It should cost each of us under
fifteen a week.

If that nut in there doesn't drive me bats first.

I think she'll be a
a firm but gentle
don't raise your voice on her fits.

When are we going to start this circus?

Tomorrow....I think I should bring her around to your place
by tomorrow in order to try to get her into the habit of
about six... ..
when you get home tonight you call Marcy and tell her about
the plan. I'll call her, also tonight and talk to her.
What time should I bring Jo around?

Say about seven...that will give me time to maybe get
Marcy over to my place to meet her. That will give me more
time to talk to Marcy about that one in there.

What time is it now?

(LOOKING AT HER WATCH) About six...why?

You want to stay for dinner? I got enough for all of us..

No, I have to go see my Aunt Edna out in Brooklyn, I pro-
mised I would.

Then I'll see you tomorrow.

Yeah, around seven.

Call Marcy as soon as you get home.

(THEY GO TO WHERE CAROLYN HUNG UP RACHEL'S COAT)

You going to give me a call in the morning?

Alright.

Don't call too early now....

Noon?

Okay.....(SHE STARTS TO GO ..AFTER THOUGHT) Carolyn?
You're nice people...you know that?

CAROLYN: Get outta here....(SHE KNOVE HER OUT OF

RACHEL: I'm.....

(CAROLYN CLOSES THE DOOR BEHIND HER AND
HER CIGARETTES ARE AND LIGHTS ONE
AND THEN FROM THE OTHER ROOM WE

JO: Carolyn?

CAROLYN: Yeah....

JO: Can I come out now?

CAROLYN: If you like....(JO APPEARS AT THE DOOR)

JO: Is she gone?

CAROLYN: You mean Rachel?

JO: Yes....is she gone?

CAROLYN: Yeah....

JO: I don't like her very much...

CAROLYN: Well that's too bad...because you're going to
a lot of her whether you like her or not....

JO: What do you mean?

CAROLYN: You want to stay here for a while, don't you?

JO: Oh, yes...I like it here.

CAROLYN: Well, Rachel and I talked it over and we decided...
chip in and sort of take care of you... that is all
of us....

JO: Three of us?

CAROLYN: Yeah...yousee, we have a friend of ours...her name
Marcy...and the three of us are going to share the
of taking care of you.

JO: Can't I just stay with you?...I'll do whatever you want
and I won't cost much.....

CAROLYN: Even a little money is too much...Sometimes I can't even
to take care of myself...let alone you...You can't do
of anything, except house-cleaning so it seems...so I'll
will clean our apartments....Marcy two days..Rachel two
days...and of course here.....

JO: You didn't even ask me.

CAROLYN: Look....do you want to go?

..[here on step 0' 0'] ..

... you get it ...

when ...

... you would ... "
... feel ...

... feel like

like my mother.

... ..

then...you'll
... ..

I go

IMPLICITLY SHARE THE 1953 TAX ...

And cut out that shit!

you don't ...and I find out,

that's not very nice.

... ..

... .. a very nice little thing.

... ..

... .., it's a very different thing.
... .., it's a very different thing.

... .. because they were really animals and they
upon the beautiful and innocent nature of man.

things she told you.

(GETTING HEAVY TO CRY) My mother is not dead... ..

heart and no one can take her away from me.

JO: where did you live?

JO: We had an apartment...it was rent controlled...we only had to pay forty dollars a month...

CAROLYN: Where?

JO: The Bronx.

CAROLYN: Did you always live there?

JO: Ever since...Ever since my dad...died...years ago...

CAROLYN: Who died?

JO: Him.

CAROLYN: Your father?

JO: Mama's husband...

CAROLYN: You mean your father?

JO: I hate him...Mama always said that...I hate him..I hate him.

CAROLYN: But if he died when you were young...How come you remember him so well...

JO: I don't remember him...Mama told me all about him..how he use to...at night...he would...I'm hungry, do you think we could have something to eat?

CAROLYN: You didn't finish what you were telling me...

JO: Would you like me to make you a peanut butter and jelly sandwich?

CAROLYN: Jo.....

JO: Would you like a glass of milk with it or would you like me to make you some tea?

CAROLYN: No...you go ahead and have some if you want...I'm not hungry Maybe I'll have some tea though.....

JO: I'll make you the best cup of tea you ever had...My mama showed me how to make wonderful tea....You'll like it...I know you will...(AS SHE EXITS)

CAROLYN: Yeah.....You do that, Jo.....

(BLACK FRAMES.....FOUR SECONDS)

(CUT TO: RACHEL'S OFFICE)

(LYNN DANVERS IS A P... IN A COMPLY...)
WOMAN...AB UT THE Y...)

LYNN:

Tri-state Employment....No, she's not in at the moment...she should be back any minute from lunch...I'll call you the minute she gets back... (SHE STARTS TO PICK UP) No..I'm Miss Danvers....that's right....What a awful short notice...I'll tell her....We'll see what we can do...Bye. (SHE HANGS UP PHONE) (GOES TO DOOR) Veronica.....(FROM OFF: "WHEN WE HEAR) "Yes, Miss Danvers" Get me the Chase Manhattan account...."Yes, Miss Danvers" (RACHEL PICKS UP) Phone hasn't rung since you went to lunch.....

RACHEL:

Who all called?

LYNN:

Here's a list...Chase Manhattan just called....they want to see us tomorrow....

RACHEL:

If the cheap bastards paid more they wouldn't have to turn-over....What did you tell 'em?

LYNN:

I said we'd do the best we could.....

RACHEL:

Who we got?

LYNN:

That actress...What's her name...Sings telegrams on the side.

RACHEL:

Rosemary...Rosemary..Quinn...Yeah...who else?

LYNN:

Martha Cummings.....

RACHEL:

She's blind as a bat...well...Shit...Chase can't expect to get on such short notice...Why the hell they don't plan ahead more is beyond me....

LYNN:

Banks think the world revolves around them....

RACHEL:

At the rate their merging and closing...they won't be around for long.

LYNN:

New girl is working out well...She's a fabulous typist....

RACHEL:

(LOOKING AT LIST OF CALLS) When did Marcy call?

LYNN:

About twenty minutes ago...She was surprised you were out for lunch...

RACHEL:

I gotta eat....

LYNN:

We thought you were going to start a diet...this week...

RACHEL:

When did I say that?

LYNN:

Last week....You asked me how I kept my figure and I said starvation...You said you might try to diet this week... Short memory...Huh?

TV

No...Short on men him....

I didn't take you seriouslyeither.

Get the hell out of here...

(AT THE DOOR) Call Marc...

Right...oh...and bill...
notice...we give some...
they might be outta here...
(RACHEL STARTS TO GO...
THE PHONE RINGS) Tri-...

(MARCY'S APARTMENT)

(CLOSE UP FROM LAST...
ON RACHEL IN MARCY'S APARTMENT)

Ten to....

What time is it?

Ten to....

I don't know why I let you two talk me into it...I don't even know this girl....

It wasn't my idea...You know Carolyn talked me into it to...

Well, why did you let her?

Have you ever tried to say "no" to Carolyn...It isn't easy

Well when she told me about it...I didn't even think...The first thing I knew, I was saying "Yes" to it...you know.. I haven't told Tony about it.

That was smart....wasn't it?

I'm afraid to tell him.....

Where is he anyway?

Out....

Out...you mean you don't even know?

No...he never tells me....

That would drive me up a wall.

Can you just see me asking Tony where he is going each time he goes out?

No.

So why did you ask?...You want some more coffee?

CAROLYN:

in the hall...
(DOOR)

RACHEL:

Jo, this is Marcy... (

MARCY:

(

RACHEL:

I told Marcy that you were a great house-keeper.

CAROLYN:

Well, Jo, aren't you at least going to say hello,
talking to you.

JO:

Hello... (SHE QUIETLY WHISPERS TO CAROLYN)

CAROLYN:

Can she use the bathroom...she has to take a leak

MARCY:

Sure...it's right there... (POINTS)

JO:

Excuse me... (SHE SIDLES INTO THE JOHN)

MARCY:

She's a little weird...isn't she?

RACHEL:

I told you she was.

MARCY:

I hope she's a good housekeeper.

CAROLYN:

She is...She spent all morning scrubbing the kitchen
hands and knees...I couldn't get her out of there
on humming away...scrubbing,

RACHEL:

God knows...it needed it.

CAROLYN:

People who live in glass houses shouldn't throw stones.

RACHEL:

What's that supposed to mean?

CAROLYN:

Guess... (TO MARCY) Have you told Tony?

MARCY:

No...not yet.

CAROLYN:

Don't you think you should of?

RACHEL:

That's what I said...

MARCY:

Look...I pay half the rent...I'll tell him when it's the
right time to.

RACHEL:

When's that?

MARCY:

Look...I know Tony a lot better than you do...I know.

... handle him the right way at the right time... You
two may be afraid of him, but I am not.

I'm not afraid of ...
of...

Spoken like a true lady....

Well, I'm not...

strain your vile language a bit....

I could tell you a few that I think you'd like.

Alright you two...come on ..cut it out...so it's settled then?

what?

about little orphan Annie in there.

Well I said I would, didn't I?

you know I had to hold her for all the way down here.

you're kidding...

to, I'm not...She was absolutely terrified of coming over here...She stood there in the doorway of my building and refused to budge until I agreed to take her by the hand...

You don't think we're going to hold her hand bringing her from one apartment to another...Do you?

She promised me that she wouldn't do that again.

What the hell am I going to tell Tony?

"You mean you haven't told him about our deal?"

Not yet.

What's he going to say when he gets home and finds her here?

I'll have to take my chances.

(THE BATHROOM DOOR OPENS AND JO COMES OUT)

(ROLLING UP HER SLEEVES) "where do you want me to start?"

*ell, you don't have to start right this minute.

I said I would and I will....Where do you want me to start?

I guess you had better start in the kitchen...I'm afraid I'm not a very good house-keeper.

JO: Where's that?

MARCY: (POINTING) I there....(JO EXITS)
she certainly doesn't waste any time, does she?

CAROLYN: As soon as she's through give me a call and I....(USING RINGS)

MARCY: That's Tony.....Oh boy...now what?

RACHEL: I'm getting the hell out of here (SHE GOES FOR THE DOOR)

MARCY: Don't leave me here alone... Carolyn, you tell him.

CAROLYN: That's your job, honey.....

MARCY: Well, at least you can stay for a couple of minutes & tell him about her...(POINTS TOWARD KITCHEN)

CAROLYN: Okay, but you tell him about her right away..now want to satnd around here all night while you try to find your courage.

(DOOR OPENS ...TONY ENTERS)

TONY: I hope you two are going pretty soon....Cause I'm out and there's a show I want to see on TV.(TAKING HIS COFFEE OFF) I don't want you three fucking it up with your acting...(TAKES MARCY'S HAND AND STARTS TO KISS HER...JUST BEFORE HE STRETCHES OUT ON THE SOFA) Get me a beer will ya

MARCY: Sure, babe....(SHE STARTS TOWARD KITCHEN...AS SOON AS SHE GETS OUT OF HIS SIGHT, SHE INDICATES FOR THEM TO TALK ABOUT JO)

TONY: What's with you two?....Ya goin' or aren't ya?

RACHEL: Carolyn has something to tell you...Go on, Carolyn.

CAROLYN: (TO RACHEL) You fuck....

(JUST THEN, MARCY COMES OUT OF THE KITCHEN WITH A BOTTLE OF BEER IN ONE HAND AND JO IN THE OTHER)

JO: Here's your beer, hon...and this is Jo....(SHE HANDS HER THE BEER AND AT THE SAME TIME STANDS JO IN FRONT OF HER)

TONY: who the hell's this?

MARCY: Her name is Jo...

TONY: What the fuck's she doing here?

MARCY: She's going to be doing some housework for us....

RACHEL: Yeah....twice a week.

TONY: Good....maybe I won't have to look at this pig-sty again

(CROSSES TO TONY... PUTS HER ARM AROUND HIM) Don't yell..
I can't take it when you yell at me....
How the hell did you get into this? Every time I turn a-
round, ya get us mixed up with something. Those two are
double trouble. Don't you ever learn?

Well, we're going Margey... everything turned
straight....

Give me a call tomorrow when you're home, will ya?

I asked you what the hell is wrong with her?

I'll talk to you tomorrow.... And then back we go
through with her....

God damn it...I asked you a question, Margey...

Bye.....(CAROLYN AND TONY EXIT)

God damn it....I asked you a question.

(CROSSES TO TONY... PUTS HER ARM AROUND HIM) Don't yell..
I can't take it when you yell at me....

How the hell did you get into this? Every time I turn a-
round, ya get us mixed up with something. Those two are
double trouble. Don't you ever learn?

I love you.

Jesus!! Last time those two talked ya into something, we
babysat two hamsters, a goldfish bowl and a terminal dog.

I took care of them, didn't I?

For two days...Then ya ended up with the flu...So who play-
ed nurse? Me....Two hamsters, a goldfish bowl, a dog and
one dumb broad.

Don't call me that.

Dumb or broad? (PLACES HIS HANDS ON HER ASS) I'm hungry..
I've been horny as hell all day...(STARTS TO UNBUTTON HER
BLOUSE)

Jo.....(POINTS TOWARDS KITCHEN)

Who? (MARGEY POINTS AGAIN) Fuck her!! (CONTINUES UNDER
HER BLOUSE ...AS SHE PULLS AWAY) It's a figure of speech,
Babe.....

(BUTTONING HER BLOUSE) Later.....

We got any cheese-its?

(POINTS) Kitchen.... (TONY EXITS TOWARDS KITCHEN)

(WE CUT TO: KITCHEN....JO IS WASHING OUT THE SINK AND TONY

What was her name?

Mary Poppins.

I never had a dog...My mama never would let me have a pet of any kind...She let me have a rabbit when I was very very small and she said I drowned it in the bath-tub...I don't remember...But she says I did...Mama was always right.....

Yeah...well look, Jo...I have to get to the printers or I'll be late....(SHE STARTS OUT DOOR, I should be back by five thirty or so, then I'll take you over to Rachel's Okay?

That's today?

Yeah, Jo...You remembered this morning...how come you don't remember now?

No, I didn't.....

I don't have time to argue with you.....I'll see you later (SHE STARTS DOWN THE STAIRS)....(JO STANDS LOOKING AFTER HER FOR A MOMENT AND THEN GOES BACK INTO THE APARTMENT...

(SCENE WITH MARCY....OR RACHEL)

(CUT TO: INTERIOR CAROLYN'S....JO IS SITTING IN ARM CHAIR SHE STARTS HUMMING TO HERSELF....GETS BORED AND TURNS ON THE RADIO....SHE STARTS DANCING TO THE MUSIC...SHE GOES OVER AND TURNS UP THE MUSIC VERY LOUD...SHE IS DANCING.. AFTER A FEW MOMENTS THERE IS A LOUD KNOCK AT THE DOOR.... SHE GOES TO DOOR AND OPENS IT)

Yes?

MR. GOLDBERG: Is Miss Prentiss at home?

JO: No, she left some time ago....

MR. GOLDBERG: Would you please turn down that radio...It's much too loud....

JO: I like it loud...

MR. GOLDBERG: I don't care whether you like it loud or not...turn it down.

(JO GOES OVER AND TURNS IT OFF)

JO: Who are you?

MR. GOLDBERG: I'm Mr. Goldberg...I own this building and Miss Prentiss is late again on her rent.....What time are you expecting her back?

JO: I don't know....

...and you're...

...and you're...

...and you're...

...and you're...

...and you're...

...and you're...

...and you're...

...and you're...

...and you're...

(A.S.) Mr. Goldberg....

what?

what are you doing tomorrow night?

what?

...about thirty-five people..
I have more friends than

(CONT.) And my friend... she's bringing some... you know, she's bringing some...

(FURIOUS) You tell Miss... and I want it by tomorrow... to call me as soon as... Mr. nice guy....why did I ever... on the... My brother David, says don't... I listen... tell Miss Prentiss... You just tell her... DOWN THE HALL AND ST... Goddamn bunch of hippies... They have'nt even swept the halls... Son of a bitch... Why'd I ever leave Yonkers... David says don't... do I listen... Son of a bitch... I'm going to have a heart attack!!! (SLAM OF DOOR)

(CUT TO C.U. JO: SICK SMILE ON HER FACE... SHE TURNS AND ENTERS LOFT....SHE TRACES HER FINGERS ALONG THE TOPS OF OBJECTS.....SHE GOES TO RADIO AND TURNS IT UP...SHE STARTS TO DANCE AROUND THE ROOM...SHE CATCHES SIGHT OF HERSELF IN A MIRROR....SHE BRUSHES BACK HER HAIR...MOVES IN CLOSER FOR A BETTER LOOK AND NOTICES BLACKHEAD...SHE STARTS TO SQUEEZE IT...)

(SCENE WITH TONY AT THE TRUCKING PLACE WHERE HE WORKS)

(JO IS LOOKING THROUGH SOME OLD MAGAZINES SHE HAS FOUND....THERE'S A KNOCK AT THE DOOR...SHE IMMEDIATELY TURNS OFF THE RADIO AND CROSSES OVER TO THE DOOR...SHE LISTENS...THE KNOCK AGAIN.....WE CUT TO: OTHER SIDE OF DOOR....IT IS MRS. G. A WOMAN ...MIDDLE AGED WITH TOO MUCH MAKE-UP, TOO MUCH JEWELRY, AND TOO MUCH COLOGNE... SHE HAS A PLANT IN HER HAND)

(JO, OPENS DOOR A SLIVER AND PEEKS THROUGH...SHE SEES AN EYE)

Mrs. G: Hi. Who are you?

Jo: Who are you?

Mrs. G: I asked first.....

Jo: I'm not going to tell you first.

Mrs. G: I'm Mrs. G., a friend of Carolyn's. I have the antique shop down the street...Mrs. G's Emporium....You like Antiques?

Jo: Sometimes....It depends....

Mrs. G: Are you a friend of Carolyn's?

Jo: I'm her sister.

Mrs. G: Carolyn didn't tell me she had a sister.

JO: Carolyn doesn't tell a lot of people....

MRS. G: What's your name?

JO: Marjorie.....

MRS. G: Marjorie...That's a lovely name..When I was a girl, my closest friend was called Marjorie. We make mud-pies together. I loved Marjorie...But I like the name Marjorie...She liked to be called Marge.

JO: I don't like to be called Marge.

MRS. G: I don't like to be called Mrs. Gitkins...That's why I call myself Mrs. G.....See?

JO: Do you have jewelry?...I like jewelry.

MRS. G: Lots and lots...I have lots of things...My basement is full of stuff....I have a garage full of stuff in Bayonne, New Jersey. My brother, Wilfred, keeps it for me....he likes it too.....

JO: Oh, I like you...We're going to be good friends..(Kisses HER)

MRS. G: .Well.....I like you too.

JO: Friends talk a lot to each other..don't they?

MRS. G: When they're good friends....

JO: You're a good friend?

MRS. G: Well I hope so.....

JO: Maybe I shouldn't tell you this....

MRS. G: Tell me what?

JO: No...I'd better not.

MRS. G: What, my darling?

JO: If I tell you something...you promise you won't tell Carolyn?

MRS. G: (CROSSES HER HEART) Scout's honour!

JO: She's going to send me back....

MRS. G: Back where, my darling?

JO: Home...She wants to send me home.

don't you want to go?

No....(TEARS START TO FALL ON HER FACE)

Well....don't go...

I have to. You see, I'm not eighteen yet and I have to stay at the home till I come of age.

Home?

Well...It's not really a home...it's sort of a school...well it's really an Orphanage.

Why that's terrible...Carolyn could take care of you...

She doesn't want to.

I'm going to speak to Carolyn.

(CRYING) I can't take much more of it (JO CLOSES THE DOOR ON MRS. G.) (WE CUT TO: INTERIOR: JO LEANS AGAINST THE DOOR...WAITING FOR MRS. G'S FOOTSTEPS TO DEPART...WE CUT TO: MRS. G: LISTENING AT THE OTHER SIDE OF THE DOOR...SHE WAITS A MOMENT...TAPS LIGHTLY...LISTENS AGAIN ...THEN STARTS DOWN THE STAIRS....(CUT TO JO: HEARS MRS. G. LEAVE.. GOES OVER TO WHERE THE DOG COLLAR WAS LEFT ON TABLE AND SHE PICKS IT UP...SHE LOOKS AT IT FONDLY FOR A MOMENT THEN PUTS IT ON...SHE TIES THE LEASH TO A HEATING PIPE IN THE CORNER...THEN SHE GETS DOWN AND CURLS UP BY THE RADIATOR ON THE FLOOR...SHE PUTS HER THUMB IN HER MOUTH CLOSES HER EYES AND LOOKS AS IF SHE WERE GOING TO SLEEP

(BLACK FRAMES)

(CUT TO RESTAURANT: SAME ONE RACHEL AND CAROLYN WERE IN AT THE BEGINNING OF THE FILM....)

RACHEL: What did ya mean the other day when ya said I got too many things going against me...What do ya mean by that?

CAROLYN: You want me to be honest with you or do you want me to lie?

RACHEL: I'm always honest with you , so why shouldn't you be honest with me?

CAROLYN: You won't like what I'm going to say.

RACHEL: It won't be the first time....

CAROLYN: Okay...You eat far too much...You're way overweight..You can't get a man if your going to be fat...Well, maybe a spic....

RACHEL: I've always been overweight. It runs in my family... Everyone in my family is f..f... I can't say that word...

RACHEL: (CONT.) Fortis....I can't change that...I enjoy this
much. I couldn't change that.

CAROLYN: You mean you won't change that. When most people
can't, they usually mean they won't.

RACHEL: What else is wrong with me?

CAROLYN: No, Babe, I don't want to tell you if you're going to
be upset.

RACHEL: Tell me...I asked you to, didn't I? I wouldn't have
asked you to if I didn't want you to, now would I? (SHE SLAPS
THE TABLE)

CAROLYN: Now, you're getting mad at me.

RACHEL: I'm not getting mad at you...now tell me, for Christ's
sake....

CAROLYN: Well, your clothes are all wrong.

RACHEL: Wrong.....

CAROLYN: For someone your size.

RACHEL: What's wrong with my clothes? I pay a lot of money for
these clothes.

CAROLYN: Well, they're the wrong colour for one thing.

RACHEL: What's wrong with the colour?

CAROLYN: You should...wear dark colours...something more subtle.
You shouldn't wear loud prints like that. They sort of
scream at you....

RACHEL: But I like prints like this..I can't stand drab colours
drab colours depress me.

CAROLYN: I knew I shouldn't have told you.

RACHEL: I asked you to, didn't I? I wouldn't have asked you to
if I didn't want you to.

CAROLYN: I'm sorry....

RACHEL: What are you sorry about....Drink your coffee...(THEY
TAKE A SIP OF COFFEE....THEN SILENCE...THEN RACHEL BREAKS
INTO TEARS)

CAROLYN: Oh, Rachel. Don't do that. I'm sorry, I shouldn't have
said anything to you. (SHE REACHES OVER TO RACHEL WHO
IS AWAY)

RACHEL: I know I'm fat....I know I should go on a diet...I know
I wear loud clothes...But I like loud clothes....

please, Rachel, don't be mad at me... (SHE POURS COFFEE FROM THE POT OF COFFEE)

Lover's quarrel?

Shut up, Robbie.... (HE POURS COFFEE FROM THE POT OF COFFEE)
Rector's not here... Ya got yourself two free cups of coffee on the house.... honest... (SHE POURS COFFEE FROM THE POT OF COFFEE)

Thanks, Robbie.

Say.... whatever happened to that girl ya picked up in the car?

Shut up!!!!

(SCENE WITH CAROLYN AND HER PRINTER)

(CAROLYN'S APARTMENT... LATER... THE DOOR OPENS AND CAROLYN COMES IN... SHE PUTS DOWN SOME PACKAGES SHE IS CARRYING AND STARTS TOWARD THE LIVING ROOM... SHE SEES JO LYING ON THE FLOOR AND STOPS SHORT)

Jo, what the fuck you doing on the floor like that? Get up off of there... (SHE GOES OVER AND STARTS TO HELP JO UP)
What's the matter with you... and what are you doing with that dog collar on? (SHE STARTS TO REMOVE IT)

I like it... Can I have it?... Please, Carolyn, can I have it? (JO IS HOLDING ON TO IT FOR DEAR LIFE)

What do you want it for?

Can I sleep with it... Please?

Why would you want to do that?

Sometimes when I was bad... my mama would put a chain on me and she would make me stay that way until I apologized to her for being bad... I'm sorry, Carolyn... I'm sorry...

Sorry for what, Jo?

For being bad...

What did you do that was bad?

(PAUSE) Nothing.....

Come on... Get your coat on... I have to take you over to Rachel's. Did anyone call today? (SHE CROSSES OVER TO WHERE JO'S COAT IS AND CROSSES OVER TO JO WITH IT... HELPING HER ON WITH IT AS THEY TALK)

No... No one called....

I bought you something today...

JO: (SQUEALING WITH DELIGHT) Oh, what, Carolyn, get me?..(TAKING CAROLYN'S HANDS AND PULLING LIKE A CHILD) Tell me .. Tell me... please

CAROLYN: I'll tell you what it is after you come back from Rachel's apartment...not until then...

JO: Why?

CAROLYN: Because I'm not going to give it to you unless you help yourself.

JO: Oh, I will...I'll be very good..

CAROLYN: Come on, let's go. (TAKES CAROLYN'S HAND AND LOCKS IT)

(CUT TO: OUTSIDE DOOR)

CAROLYN: Here. (SHE HANDS JO A CANDY BAR)

JO: What is it?

CAROLYN: It's a candy bar...eat it... (THEY ARE ON THE STAIRS AS THEY TALK) That'll tide you over till you get back from Rachel's. I bought some chopped steak for us later.

JO: (STUFFING HER FACE AS SHE TALKS...CHINTING "MOMMY" OVER HER) Or, goodie....I'll make some hamburgers for you. I love hamburgers more than anything else... (SHE REACHES THE BOTTOM OF THE STAIRS AND ARE ABOUT TO GO OUT...SHE OPENS THE DOOR AND JO PULLS BACK...FRIGHTENED)

CAROLYN: Well, come on, Jo....Come on, just don't stand there..told you before, Jo, You're going to have to get around by yourself...I can't always hold your hand for you.

JO: Please, Carolyn, ...Just this once more...I won't ask you to again...I promise, cross my heart and hope to die.. (CROSSES HER HEART) Please, Carolyn.....

CAROLYN: Oh, for Christ's sake, come on....

(SHE GRABS JO BY THE HAND AND OFF THEY GO)

(SCENE BETWEEN MARCY AND HAROLD)

(CUT TO: ELEVATOR RACHEL'S BUILDING)

CAROLYN: Now you be good, you hear? I don't want you and Rachel fighting...If Rachel ever backs out on helping out on taking care of you, you'll end up back on the street...you understand?

JO: Yes, Carolyn.

Here we are... (ELEVATOR OPENS AND WE WALK TO DOOR)
(CAROLYN RINGS THE DOORBELL AND PAUSES AFTER)

Come on in.... (SHE USHERS THEM IN)

(CUT TO: INTERIOR RACHEL'S APARTMENT)

I just got home a few minutes ago... I want a coke

Jo, you want a coke?

No, Ma'am.....

Give me your coats... I'll hang them up....

No, I'm not staying... I've got some writing to do tonight
and I thought that I'd get right back.

Well, at least stay for a moment... you can do that.. can' you?

Alright, but just for a minute...

Give me your coat, Jo..

I'll just put it here on the chair... if you don't mind (SHE
TAKES IT OFF AND PUTS IT ON THE CHAIR)

Suit yourself....

Where do you want me to start?

The bathroom... You'll find the things are already in there
on the floor.... (JO EXITS IN THE DIRECTION THAT RACHEL IN-
DICATED) Have you had any trouble with her?

No more than usual.

What do you mean?

Sometimes she's worse than a child... Other times she seems
sort of normal...

Look, why don't we just try it for another week and then
get rid of her...

I don't know what to do.. Every day I'm beginning to feel
more and more responsible for her...

Why the hell should ya? We're doing her a favor. She'd be
out on the street, or in Bellevue, if it weren't for us....

I don't like this responsibility. ..

We'll get rid of her after this week....

Look, hon I have to go.. Got a lot of work to do.. I'll talk
to you later... (SHE OPENS THE DOOR) Don't lose your temper

101731

(...?) with her, (why?)

I won't even talk to her, unless it's necessary,

... A MAGAZINE AND ... ARTS ... 17 ...

(CUT TO: RACHEL SITTING, HEARD CRASH, GETS UP

WHAT THE HELL'S GOING ON IN THERE? (LOOKS AT DOOR TO
BATHROOM)

PICKING UP THE PIECES)

K IT UP, SHOVING JO OUT OF THE
..(CUTS HERSELF) Shit!! Cut myself!!

here, let me....(STARTS TO HELP)

Ow!! That hurts!

go sit down and I'll fix that cut. Go on, now.
(RACHEL OUT OF THE DOOR) I know what to do

(TO MIRROR., DABS HER FINGER IN :
ACROSS THE MIRROR....SHE THEN
THE CABINET DO ...

.(CONTINUES TO PICK IT UP, ...)
AS SHE PERS)

Stop it, what the fuck's wrong with you?

been bad! You should punish me! I've been

PAST) My name is Josephine Macdonald. I've

..I didn't use those words...Sister Teresa
n't say those words.....

BY THE SQUALLORS, SHAKING her) Stop it! Stop,
JO PHONES) (QUIETLY) Jo, I'm going to get
going to put it on ya, and you're not
's....

that you would punish me for being bad
where you put the belt....

AND BACK

RA, MEL: Give me that coat, JD.... (REACHING FOR IT)

Not

RACHEL: Jo, I'm warning ya, if you don't put on your c
I'll pull you off here, then I'll get the police and have
you thrown out...

Joe: I'll tell them that you....(PAUSE)

RACHEL: You'll tell them what?

RAGNELL You won't like what I'm going to tell them...

RACHEL: God Dammnit... You asked for it... (Falls back
HER... I'VE STARTED TO REGRET AS I'VE BEEN
GRABS HER KNEE IN PAIN SOMEONE SAYS...

JO: (SCRAMBLING TO HER FEET QUICKLY) Fat!..Patty...two
four...can't get through the kitchen door...you're
fat and ugly...(SHE SPITS ON RACHEL)

RACHEL: why you little Bitch.. GETS TO HER FEET) (RACHEL
JO BUT SHE IS TOO QUICK FOR RAHEL AND SHE LEAVES
SOFA)

JO: I hate you...I hate you...(JO GRABS A LAMP AND SMASHES IT TO THE FLOOR) (RACHEL LOSES HER TEMPER AND LUNGES FOR THIS TIME GRABBING HER)...SHE STARTS SLAPPING JO IN THE ROOMJO FALLS..RACHEL GETS UP OFF HER...RACHEL LOST CONTROL OF HERSELF AND IS SLAPPING THE BELL OF THE

JO: No mama...Please dont hit me....Please mama...mama...
(BLACK FRAMES)

{A BAR: RACHEL, CAROLYN AND MARCY, HAV. G DRINKS, MEX
IN THE BACKGROUND}

RACHEL: We should have gotten rid of her the same day

CAROLYN: For God' sake, Rachel ..You know we couldn't ..

RACHEL: Couldn't tell...All we had to do 's open t e door and shove her out. . .

MURPHY: So what are we going to do?

RACHEL: Let's get rid of her tonight... We'll go back with you, yn, and we'll make sure she goes

CAROLYN: Yea...just like that.....I can't do it that way ^{racist}

RACHEL: Oh, shit...

CAROLYN: It's easy for you...She isn't around you all the time
The girl needs help....

I think she needs a head s nicker ... by just to put her away....

I know she's sick....Look, I'll let her stay just a couple tonight, then, tomorrow but she goes....

Yeah...I'll bet....

No, I promise...tomorrow out..

When?

Tomorrow night....

Tony's furious about what happened. ...he doesn't want to even come near the apartment...he doesn't care what I promised you two about taking care of her, he says.....

Oh, shut up, Marcy....I said I was getting rid of her tomorrow, and I will...so just shut up about Jo....

Well I was just telling you what he said. ..

Yeah...Yeah.. Yeah...Christ.....

Did you call your landlord?

I have to see him the first of the week....

What are you going to do about her all day tomorrow while you're gone? I wouldn't trust her alone there, after what she did....

You got any suggestions?

Why don't you lock her up?

Now how the hell am I going to do that?

Just take a key and lock her up....

And where do you suggest that I do that?

Yeah....You could lock her in the apartment. Listen, Carolyn, That girl adores ya.. She'll do anything ya ask her to do....

We're talking like a bunch of nuts...Here we are talking about locking up a girl like an animal...

A very sick animal....

I can't...I just can't.....

Okay then, ...Lets go over there right now and throw her out....

No, I couldn't do that..I have to at least find a room

(CONT.) for her first.

CAROLYN: Why don't you lock her up, like we
MARCY: I'm going to tell her to.... You know she will.

CAROLYN: I don't know.....(PAUSE) Boy has her
her up....

RACHEL: New York's full of girls fucked up by them

MARCY: Not only girls, Rachel...The boys are just

RACHEL: And I thought I had a dominant mother...Ya know
day I got on the subway and this woman got
ed just like my mother...She was like a
girl that looked jus like her...It had to be her
This girl had to be at least twenty-four...We
had on the same coats...The same hair-dos...They
both had a little bow in their hair...Ya know
could have been me if I had that...I was away from
clutches... ..

CAROLYN: Everybody blames it on the mother. You know
her in America was a little stronger about
on in his family, the relationships would be a
whole lot better...But he just sits there...He
her fuck everything up....

RACHEL: Since when did you start sticking up for the males?
thought you were against them....

CAROLYN: I'm not against them as men...Just the position
us in in society...If more American men had balls,
would be less fucked up families....

MARCY: You know, you're right about them bows....

RACHEL: What are you talking about?

MARCY: The bows....You know, those bows that some of those
wear...Everyone I ever met who had a bow or ribbon
hair was usually pretending to be very sweet and
but boy, just watch them for a while and they are
coniving cunts....Every one of them....

CAROLYN: Did you hear what I heard?...Marcy, you've had to
to drink...I think it's time you went...Come on....

MARCY: What did I say?...What did I do?...I didn't say

CAROLYN: Come on...I think you've had enough...(THEY START
HER UP)

(CUT TO: CAROLYN'S: IT IS THE NEXT DAY: CAROLYN
WITH JO)

JO: I promise I won't, Carolyn....

Your promise is not empty!

But what will I do all day?

Put the radio on... There's plenty of food for...

When will you be back?

I'll only be gone a moment.

Scout's honour?

Scout's honour....

Where will you be....suppose I need you?

I have to see my friend...
be at Marcy's.....

Okay...

Okay what?

You can lock me in the kitchen....

Thanks, Jo.....I want to have a little time to
get back...

What about?

We'll talk when I get back...

Okay....

(CAROLYN WALKS JO INTO THE KITCHEN AND OF SHE PUTS
CHAIR...SHE TURNS ON RADIO LOW AND JO SITS AT THE
SHE GOES TO DOOR AND CLOSSES IT...PUTTING PAIR OF
SHE CROSSES TO WHERE HER SCOUTER FENCE IS AND PUTS
OVER HER SHOULDER AND EXITING OUT FROM DOOR...LOOKING...

(WE CUT: KITCHEN AND JO: SHE SITS FOR A MOMENT STARING
STIFFLY AT THE WALL...THEN SHE LOOKS AT THE WASTE BASKET..
SHE LOOKS TO THE DOOR...CROSSES OVER TO IT AND LISTENS)..

Carolyn?.....Carolyn?....(SHE LISTENS AT DOOR AND
STARTS TO WHIMPER...SHE GRABS DOOR AND STARTS TO PULL I
HER WHIMPERING INCREASES AND SHE YELLS) Carolyn? (SHE
ABRUPTLY AND GOES TO WASTE BASKET...SHE FINDS MATCHES IN
DRAWER AND GOES TO BASKET AND LIGHTS THE PAPER IN IT...SHE
WAITS TIL THE FLAMES GET RATHER HIGH...BY SHE GOES TO
TAKE KNIFE AND STARTS TO BREAK OPEN THE DOOR....

(WE CUT TO: OTHER SIDE OF DOOR AND AFTER A FEW SHOES
IT GIVES AND JO APPEARS...SHE LOOKS BACK AT WASTE BASKET
AND BY NOW IT HAS DIED DOWN ON THE FLAMES....SHE SITS
THERE WITH THE KNIFE IN HER HAND ROCKING.....THERE IS A KNOCK

1 2 3 4 5 6

10

How long will it take?

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

1890-1891, 1892-1893.

See' HAY and RAY, with a white
wearing a suit...

С КР?

JO: to make it for a...
ask her to give me a call if...
you remember that?

JO:

JO:.....

JO: don't you write it down? I'll be...
piece of paper. (SHE GETS)

JO: Do you mind if I ask you a question?

JO:

JO: How old are you?

JO: You shouldn't ask personal questions like that.

JO: Sorry....

JO: Eighteen.

JO: Eighteen?

JO: Oh,...I know I look older...But when my hair's fixed, I don't look older...See. (SHE PULLS BACK HER HAIR)

JO: I'm not a very good judge of age. Excuse me, I'd better write this down... (STARTS WRITING....JO STANDS THERE WITH THE COKE IN HER HANDS....WATCHING HIM....SHE SLOWLY CIRCLES HIM...EYEING HIM UP AND DOWN...SHE ENDS UP IN FRONT OF HIM STARING AT HIS GROIN)

MARVIN: (FINISHES WRITING NOTE TO CAROLYN) (HANDS JO THE PAPER AND PENCIL) Here...I wrote down my number again...Just in case..

JO: Want another Coke?

MARVIN: No thanks...Dying to go to the john though...Would you mind?

JO: John?

MARVIN: The toilet.

JO: Oh,,yeah...sure..It's over there (POINTS..MARVIN CROSSES TO THE TOILET AND ENTERS....JO SLOWLY CROSSES TO WHERE MARVIN PUT HIS COKE DOWN...PICKS IT UP...TASTES THE HEAD OF HIS BOTTLE...SHE PUTS THE TWO BOTTLES TOGETHER AND HUGS THEM TO HER BREAST...AND SLOWLY WALKS OVER TO THE TOILET.. WITH ONE HAND SHE SLOWLY OPENS THE DOOR...WE HEAR MARVIN TAKING A LEAK...JO STARTS TO GO IN)

MARVIN: Hey....Come on get outta here....What the hell ya doing? Hey come on now...(HE ZIPS HIS PANTS UP AND EXITS THE BATH ROOM.....JO FOLLOWS HIM QUICKLY AND MARVIN IS PUTTING ON JACKET HE TOOK OFF AND PUT ON CHAIR WHEN HE WENT INTO TOILET SHE REACHES FOR THE KNIFE SHE HAD UNDER HER COAT AND STARTS TOWARD MARVIN WITH IT.....HE TERRIFIED EXITS OUT FRONT DOOR

GETS TO THE DOORSHE WHIMPERS ..)

WENT TO MARY'S APARTMENT...THE RADIO IS

ROOM...TONY THROWS TOWEL AND STEPS INTO SHOWER

SHE CALLS:

MING....NO ANSWER (E' STOPS) MARY?

(BLACK FRAMES)

GOING OVER SOME ACCOUNTS...WE

...and I'm sorry... I'm sorry...

...and I'm sorry... I'm sorry...

...and I'm sorry... I'm sorry...

...and I'm sorry... I'm sorry...

GIVES HER A KISS) Clean your hands with this...
a nice cup of tea... then we'll decide what
you like that?...

kettle on. (SHE PUTS THE KETTLE ON THE
STOVE AND HER A KISS) ...
SHE PUTS THE KETTLE ON THE
STOVE AND HER A KISS) ...
SHE PUTS THE KETTLE ON THE
STOVE AND HER A KISS) ...

you?..Oh, please.. can I stay with you....
know about that....(F...)

, my darling.. excuse me... SHE GOES

yn...Don't let Jo know that I'm
not your... (SHE GOES)

to her...
the block

I'd better go.... (SHE GOES TO THE DOOR AND STARTS TO OPEN IT)

I don't want to go... would you like a nice piece of cake?
be ready in a minute...

I feel fine now... I don't want any cake... (SHE GOES TO THE DOOR AND STARTS TO OPEN IT)
... (SHE STARTS BAKING)
for letting me come in... really have...

...TO PREPARE FOR A MINUTE AND THEN START...

You're not going anywhere... You're staying here...

I don't want to go back there....

to have a few things to settle....

What's going on?... Is there any thing I can do to help?

(SHE STARTS TO TAKE JO OUT BY THE ARM)

... one minute... I owe you five dollars for...

FOR A MOMENT... THEN...) Jo, I want to talk to you...

I want to talk to you...

... you wait there by the front door for me
Jo... alone...

... want... (SHE GOES TO DOOR AND STARTS TO OPEN IT)
(IT)

The money that you took out of my purse when I was in the other room.

I don't know what you are talking about....

Don't you lie to me... (SHE GRABS JO BY THE ARM)

Let go of my arm..

(TWISTING IT MORE) Not 'till you give me the money you stole....

Let go...or I'll tell....

Tell what?

I'll tell Carolyn that you fooled around with me...down there...(INDICATES GROIN) You did.. you know....

You little bitch!!! (LETS HER GO)

You wouldn't want me to do that ...would you?

You keep the money....But God will punish you..You may need it wherever you're going...God will take care of you (CALLING) Carolyn....(CAROLYN CROSSES OVER TO HER) I'm sorry, Carolyn...(RUMAGING THROUGH HER PURSE) But I don't seem to have a five...Could you trust me until tomorrow?

Forget it, Mrs. G. I'll get it the next time I see you.. Come on Jo...(THEY START OUT)

(SMILING) Goodbye Mrs. G....and thank you (THEY EXIT)

(CUT TO INTERIOR OF CAROLYN'S ...MARCY IS PACING AND RACHEL IS SITTING) (THE DOOR OPENS AND CAROLYN PUSHES JO INSIDE.. MARCY IS FURIOUS AT THE SIGHT OF JO AND LUNGES FOR HER.. SCREAMING OBSENIITIES...RACHEL AND CAROLYN PULL MARCY OFF OF JO)

I could kill you for what you did to Tony.....

Come on, Marcy..cool it...Come on babe, sit down..(RACHEL IS PUSHING MARCY INTO A CHAIR)

How is he?

The doctor at St. Vincent's had to take eighteen stitches in his arm. She got him in the back and side...half inch over and she'd have gotten a main artery...

Fucking Bitch!!! (STARTS FOR HER BUT RACHEL IS QUICKER)

I'm not going to stay here and have her call me names.. (SHE STARTS TO CROSS THE ROOM FOR THE FRONT DOOR)

(GRABBING HER BY THE ARM) You're not going anywhere...You

$\alpha_1 = \alpha_2 = \dots = \alpha_n = 1$

48, 49) Why did you do it, Joe?

What? ... What did I do?

EAP Lib: Come on, Rachel...forget it...

...She knows what she is doing...She's just a cr.

21,74.

You go to hell (SHE SPITS IN RACHEL'S FACE.
O HARD ACROSS THE MOUTH THAT IT SEEMS HER JOE A

[CRYING HYSTERICALLY] Mame

mama's dead, Jo. . .
 ar...she can't help you now...

She told me that I w

tree...when it was real cold we

he said that I would be right behind her.
long after her...what did she mean by
what did she mean by that?

think I'm going to be sick...(SHE STARTS TO GO)

we going?

you when we get downstairs...come on, now....

It's a jungle out there...
t care for each other...That they
She says I'll die if I go out
atolyn...Please I'll be good

the door...(RACHEL OPENS THE DOOR) Jo....Every

WHEN JO CATCHES UP WITH HER)

S AS SHE TALKS...JO FOLLOWING) No, Jo.
I be cheating and you wouldn't want me to

HALFWAY DOWN THE STAIRS BY NOW...CAROLY
D JO FOLLOWING....MARCY BEHIND

... ..
... ..
... ..

... ..
... ..

yes, Jo... Your name... I'm glad to see you
I love my name....
in your life, I love
I'm a girl I do to
your mother's name....
I'm a girl I do to you say that about my name..
She's a bitch!!!

a liar...a bitch.....

My name's good. I love

a your name calling you.

1. The first part of the document
 is a list of the names of the
 members of the committee.

2. The second part of the document

is a list of the names of the
 members of the committee.

3. The third part of the document
 is a list of the names of the
 members of the committee.

4. The fourth part of the document

is a list of the names of the

1. 1. 1. 1. 1.
1. 1.

CAST:

HAROLD KOVNER
MARSHALL CONROY
WILLY WILLIAMS
DOUGLAS BARRELL

TIME:

THE SUMMER OF 1945

PLACE:

A NAVY BARRACKS IN SAN DIEGO

THEY WERE IN THE HOUSE AND HE SAW THE MAN WHO WAS

IN THE HOUSE AND HE SAW THE MAN WHO WAS IN THE HOUSE

HE SAW THE MAN WHO WAS IN THE HOUSE AND HE SAW THE MAN WHO WAS IN THE HOUSE

HE SAW THE MAN WHO WAS IN THE HOUSE AND HE SAW THE MAN WHO WAS IN THE HOUSE

HE SAW THE MAN WHO WAS IN THE HOUSE AND HE SAW THE MAN WHO WAS IN THE HOUSE

You aren't finished yet.

Yeah, I know...You want a piece?

I don't like fruit cake.

Neither do I.

Why does she send them to you?

I don't like them...I don't like them.

That if there's a piece of fruit cake...

fruit cake.

Obviously she doesn't listen to you.

Do you know any mother that will...

Why don't you give it to some one?

Who?

Anyone.

I wish it were that easy. (HE LOOKS AT HIS MOTHER)

TO THE FOOTLOCKER AND TAKES OUT A PIECE OF FRUIT CAKE IF...

You going in to town?

I might as well...if I don't go in, I'll look myself over for not going in.

Mind if I go with you?

If you want to...You better hurry though...I'm not waiting around for you.

Think I need a shave?

It depends on where you're going.

I want to go to that book-store...You know that one, near that drugstore...There's supposed to be a new story on Bette Davis in this week's issue of Screen Guide...

Bette Davis?

Yeah, she's great, isn't she?

I suppose...Yeah...if you like Bette Davis.

I think she's the greatest star Warner Brothers has, don't you?

You going to finish getting dressed or you want to go in by yourself?

I'll only be a moment. (HE STARTS FOR THE BED) I'll throw on some clothes. and I'll be ready in no time. (HE HAS DISAPPEARED INTO THE BED)

You use too much of that shit.

HAL: Too much of what?
DOUG: Too much of that cologne you wear.
HAL: You don't like it?...It's expensive...It's called
DOUG: "Hombre?"
HAL: Yeah, that means man in Spanish. (HE PUTS SOME OF THE COLOGNE ON
HIS HAIR AND ENTERS THE ROOM.)
DOUG: Yeah I know...I've been to Tijuana. (HE TRIES TO PUT SOME OF THE COLOGNE ON
HIS HAIR)
DOUG: You want some? (HE TRIES TO PUT SOME OF THE COLOGNE ON
DOUG, WHO BACKS AWAY.)
DOUG: I don't want any of that shit on me.
HAL: Come on, put a little of it on...It won't hurt you.
DOUG: Men don't go around putting on a lot of cologne.
HAL: I'm sorry. (HE IMMEDIATELY PUTS THE COLOGNE AWAY.)
DOUG: No..It's true.. you use too much of it.
HAL: Well I like it. It sure beats the usual smell around here.
DOUG: What's that supposed to mean?
HAL: Take it for what it's worth.
DOUG: You trying to tell me something?
HAL: (GETTING DRESSED AS QUICKLY AS HE CAN) I'm trying to tell you
A lot of guys don't take as many showers as they should
A lot of guys around here don't smell as good as they
should. A lot of guys....
DOUG: A lot of guys around here should mind their own god-damn
business. You know it isn't so easy standing around this
place waiting for a chance to use the shower.
HAL: Well, then, Get up early in the morning...or take a shower
at night. I don't have any trouble getting the shower.
DOUG: Then when you do, all the hot water is gone. I'm not going
to take a cold shower. It's bad enough being covered
with a bunch of guys, without getting up in the middle of
the night just to use the bathroom.
HAL: You know what, Doug. You love to make excuses. You don't
like to face up to things.
DOUG: Are you about ready or not?



Put my tie on, and I'm all set. (HE IS DOING JUST THAT,
 Could I borrow your comb?

That's another thing. You're always borrowing my comb,
 they're only a dime. They sell them at the drugstores,
 they're very easy to buy--you just walk up to the man
 behind the counter and say, "May I have a comb, please?"
 (HE HANDS DOUG HIS COMB.)

You know...you're worse than living with a cunt.

That's not a very nice thing to say.

Well you are you know. You're always bitching about
 something.

Are you ready to go, or not? (HE IS STAMPING THE DOOR
 WITH HIS ARM UP.)

All right. All right. Come on, let's go. We can catch
 the eight o'clock bus. (HE STAMPS OUT)

My comb, if you don't mind. (HE HAS HIS HAND OUT FOR IT)

Boy, you are something else.

Yeah, I know.

BE ABOUT TO EXIT. WILLY WILLIAMS ENTERS. HE HAS HIS HAND
 TO HIS MOUTH.)

Son of a bitch. Mother fucking bastard. (HE HE DS FC.
 THE TOILET.)

Willy, what's wrong? (HE FOLLOWS TO THE DOOR OF TOILET.)

That bastard over in "B" Company. Every time I see that
 bastard he has to make some fucking remark. (HE COMES
 BACK INTO ROOM WITH A TOWEL TO HIS MOUTH.)

You've been fighting again...Oh, Willy, why can't you
 just ignore what someone says?

You can't ignore someone like that. We been itching for
 a fight for a long time.

You just won't learn, will you?

Hal, I tried. Believe me, I tried. Is it bad? (HE LIFTS
 THE TOWEL TO SHOW HAL.)

I don't think so, hold still. (USES TOWEL TO WIPE MOUTH.)
 We're going to miss the eight o'clock bus.

HAL: You go on, Doug. I'm going to stay for a while.
 DOUG: Aw, for Christ's sake. (HE EXITS IN A HUFF)
 WILLY: Go on, Hal. You'll miss your bus.
 HAL: I'll put some cold towels on it. The swelling will go
 down then. (GOES INTO THE TOILET TO GET THE TOWELS)
 WILLY: I wish you'd go on. You'll miss your bus.
 HAL: The hell I have another bus. (HE PULLS OUT A STYPTIC PENCIL)
 Not like friction, you know. The stypitic pencil is better.
 (HE PULLS THE STYPTIC PENCIL OUT OF HIS POCKET AND GOES TO THE TOILET)
 there and shut up.
 WILLY: I wish you'd go. (SITTING ON THE BUNK)
 HAL: Shut up and lie back. (PUSHES WILLY BACK ONTO PILLOW,
 HE HAS A STYPTIC PENCIL WITH HIM AND GETS ON HIS KNEES
 BY THE SIDE OF WILLY'S BUNK)
 WILLY: You are you know...
 HAL: I am, you know, what? Now this is going to hurt a little.
 (PUTS THE STYPTIC PENCIL TO WILLY'S MOUTH)
 WILLY: A friend. I ain't got many, you know...except you.
 HAL: You got lots of friends.
 WILLY: Not here. Not in camp anyway.
 HAL: Well, you know what they say, "friend indeed is,
 friend indeed." There, that's better. You want me to
 put a bandage on it?
 WILLY: And let that bastards point me out as the one he did
 to? Oh, uh. Not on your life. Why the hell they
 have colored adhesive tape for negroes?
 HAL: How did it start?
 WILLY: What?
 HAL: The fight.
 WILLY: I was coming across the compound and out of the blue
 hears this voice, "hey you, you there, nigger boy.
 Well, I turns around and it's this son of a bitch
 "B" Company. He's standing there with two of his friends
 safety in numbers, you know-elli turns around and
 as I walk over to him, "he's talking to me?" So he

He, thank you... You going home when you get leave next week?

I have to. If my mother found out that I had leave I'd be in a lot of trouble.

Why don't you spend a few days home and then come early on the next one you can go to Tijuana for a day or so?

Yes, that's a great idea. I've got to write to her tomorrow and I'll tell her then.

He still can't go to Hollywood? It's a little late, you know. He could make a name for himself in the Hollywood Barlesque?

Beh, I don't think so. I don't feel like it so much.

I wonder when we're going to get in over the fence back there. I don't know if we can get in.

I don't know. It's been a week of hell. I only hope he's not a prick like Walt was.

You never did like him, did you?

He never did like me. It was just a hate the way we met. You know how it is, with some people there's a thing as a personality clash.

I don't know why you two didn't hit it off.

I guess everyone has to have someone to pick on in life, in order to feel superior.

Try being black sometime.

Yeah, that would be a problem, wouldn't it? (Laughs)

You got the funniest laugh. I like to hear you laugh.

My mother always says that laughter is the backbone of life. I don't know how she can say something like that because her life she had a rough time of it. She was brought up in an orphanage, you know. One of those Catholic ones. You should hear some of the things that the nuns used to do to those kids. I guess that's one of the reasons I'm very religious now. Hell, religion is all what you can

use another, ted y, to be the best... to...
a big piece of dirt...
after to be...
...new... today.

I've never heard you...
the shit out of you. How...
well... than even her kids.

you come from...
election... Not counting the...
life is difficult, you should...
and have to wear pants that have been so...
there's no room left on the floor for...
Life's funny, isn't it?

If you look at it that way.....
FOR A MOMENT I'D THINK...

I like you Willy..You've got a soul.

Now what in the hell is a soul? you can't feel it...
you can't see it...it's nothing you can hold...
like air.

It don't matter, you got it. You're very nice,...

Well thank you, I think.

No, you are. And don't let anyone tell you different.

How come you never say anything to me that shows prejudice
about me, I mean?

What the hell brought that up all of a sudden?

I don't know, I been thinking about it for a long time.

You shouldn't think about things like that. There are more
important things to think about than that.

No, really. You always talk to me as if there's no
difference between us.

Is there? I hadn't noticed. You're American, aren't you?

Oh, come on now. You know what I mean. Just talking to
me in front of the others makes it difficult or the best.

Things like that don't mean anything to me, hell, I
like you. You're my friend. That's all that counts.

Besides, prejudice is taught by people. Some people are

and I'm gay, like you, I guess. I never use a phrase
like that either, but I can understand, I would probably
understand.

1. I never hear you say anything about your
father. Don't you like him?

2. Well, can you say that? Of course I do.

3. You never talk about him. Why?

4. I've never thought of it.

5. Don't you close to him?

6.

I should have had a brother.

brother, or even a

everything you want, though.

wouldn't use that expression. That's all.

I that I'm gay?

thought about it one way or the other.

I have anything to do with someone

How old were you the first time you had sex?

Not eight. There was this girl... she was
two years older than me. ...
there wasn't nothing she did with me. ...
Did you fuck her?

She fucked me. One day I was at the ...
of the kids, and she was ...
afternoon. I found out later that she ...
the neighborhood that she had ... Well I was ...
home and she says, "I want to ... you ..."
I follows her in to this old building that was all ...
up. We went down to the basement where there was an ...
old mistress there. I remember it smelled terrible of ...
old piss. Well, we no sooner gets down there and she ...
off all her clothes. Well shit, I was scared. I'd never ...
seen a girl naked before. Well not up close like that,
anyway. I'd seen my sisters once or twice. ...
that. Well I just stood there. She walked over and took
my cock in her hands and started playing with it. It got
hard as a rock. She led me over to the mattress and told
me to lie down, so I did. She laid down next to me and
started kissing me all over. The next thing I know, she
was blowing me. Damn, that was great. I was scared to ...
less, but I didn't dare let her know that. Then she lay
on top of me and started peeing away on it. A few
moments and I shot. I had never come before. At least
not fucking like that. I jacked off a lot of times, but
everyone did that.

Where did you know Bobbie from?

He was a kid I knew from school. He was in the same class
as I was. He was a white kid.

How did it happen, I mean with him?

WILLY: One day, after a while, when I was in the house, I told him about the basement where I had Betty Jo. He wanted to see it, and so I took him there. I made it all look like it had happened with Betty Jo. I made it sound like it was all my doing. I guess at that time boys have a terrific sense of ego. More than now, I realize. Anyway, I told him all about what I had done. The first thing I know he says he wants to see it. I remember, he always called it that. So I took it to him and he started to play with it. He never asked me what I had done to it, and I told him. So he goes down and I sort of likes this, so I tells him that he can do it any time he wants to. We became very good friends after a couple more times and I was fucking him in the ass.

HAL: How long did you have sex like that?

WILLY: About two years. Then one day we was down in the cellar and we didn't know it but Betty Jo was watching us. She got furious and said she'd tell on us. I begged her not to. Well it didn't do no good, so she went and told ma. She beat the shit out of me. Two days later she left school. I never did find out where she had gone to.

HAL: Have you ever had sex with any men since then?

WILLY: No. I hadn't really even thought about it....until now.

HAL: Do you like having sex with me?

WILLY: It beats jerking off all the time.

HAL: That's all it means to you?

WILLY: I'm only kidding. No, I enjoy fucking you. It certainly makes it easier on your sex life being able to. You see it ain't easy to find a piece of ass. Not in San Diego anyway. It's easy as pie for the white guys to find it, but not for me. You see the white girls don't dare go for a black guy, even if they want to because then the white swabbies won't fuck her if she does. I suppose I really looked for a piece of ass in the black section, I

could find it. But I don't miss it. Not with you around anyway. Besides, I don't want a cigarette? What kind?

Oh. I hate those ones. They're so bad.

(GIL: WILLY: ON THE FLOOR OF WILLY'S LEG.)

You know, this street is the only one I can live on. I feel the same way. It's not like you, you're not like me.

Such things as wars. But then I don't want to live with people like you and no one will want to live like that.

What are you going to do after the war is over? I hadn't really thought about it. I don't like to live in New York, I think.

I guess New York is all right, even Harlem, not Harlem where I live.....You're from New York, aren't you? The middle of nowhere.

You think you'll be able to leave your parents after you get out? It's not going to be as easy as you think.

Nothing in this life is as easy as you think. It's all a lot of hard work and planning. I think I'll be strong enough to tell them I want to leave home. All you have to do is open your mouth and say it....Right?

I hope you can...for your sake.

What do you mean by that?

You sound like a little bit of a mother's boy to me. If you don't make a break from her after you get out, you'll never break from her. She'll keep you there, one way or another, until you can't get out on your own. I've seen it happen too often to too many guys. You can't blame your mother for it though. It's their nature to hold on to their children as long as they can. But it's also their nature for their children to want to go off and make a life of

What do you want to do when you get out?

Q 1- What do you want to do when you get out?
A I don't know. I want to get out of H. P. M. if I can.
Q You go out of H. P. M. if you can?

Q 1. Where would you go?

A 1. Anywhere. Just to get away from Harlem.

1011
 p 1: Would you just go to have fun. You know
 the date of the 1st too project of for me to
 out in. New York is still the best place for
 for you anyway.

WILL. Maybe you're right....What are you going to do when you get out?

H I: I like your idea...what opening is it to bring in
kind of business would you try?

JILLY: I kinda thought, maybe a restaurant.

H I: You're kidding. That's what I'd do if I were you, something like that. I'm a terrible cook, I know, but I thought you'd say that. She always said that I was a cook that couldn't cook some dinner that I should be able to take care of my self in a day. Little did she know.
(H I LAUGHS)

WILLY: I don't know if you'd like it or not. It's a very nice city. It's very easy to become a basketball player.

HAL: I know I'd like it if you were to show me around.

JILLY: You're kidding.

HAL: No I'm not. I mean it. I'll be yo there, not...
keep me down.

WILLY: Why don't we--when we get out--we can go there and see
we can work out. It shouldn't be too difficult to
a little restaurant....maybe in the Village.

H L: Village?

WILLY: That's what they call Greenwich Village. That would be an ideal place to open one up.

HIL: Okay, it's a deal. (PODS OUT HIS HAND AND THEY SHAKE)

You want to go into town tomorrow?

Yes, sure?

Yeah, why not?

I could pick up that

fat to take a look. (

He want to make him a little bit better.

Yeah, I'll take you to (S DOWN ON HIS BACK)

Now you don't have to go to (S DOWN ON HIS BACK)

I want to take you.

Yeah, I'll tell you what... (S DOWN ON HIS BACK)

Yeah, you take me to (S DOWN ON HIS BACK)

next night. How's that? (S DOWN ON HIS BACK)

It's a deal. (S DOWN ON HIS BACK)

this God damn war will be over?

It don't have much more to go to. I bet it's over

within the year. Wanta bet?

I guess in a way we were lucky. If we had been drafted

couple of years ago, during the first part of the war, we

might not be alive today. We were sort of lucky, I guess.

I'm sort of glad I got drafted. It'll be so much easier

to leave home now and go on my own. Do you think you

vars come along every so often just to make a lot of guys

grow up faster than they would of if there weren't a war?

Yeah, life's funny. You never know what's going to happen

next.

I guess that's the only thing that keeps it interesting

is the fact that you don't. (S DOWN ON HIS BACK)

Oh, I meant to ask you. Would you, would you to (S DOWN ON HIS BACK)

we go to the Exchange to try to get another pair of nylons

for my mother? She needs a pair. She could use it, I think

I can send her. She says she's used up all her ration

points already.

You could send her some of those Hershey bars they have on

sale.

RIGHTS TO THE UPPER BUNK. SING, AMEN.

Where do you sleep?

That one there. (POINTING TO THE HEAD)

Who sleeps there? (POINTING TO WILLY'S BUNK)

That's Willy's. Willy Williams.

Who the fuck sleeps there? (POINTING TO HALL'S BUNK)

That's Hall's. Why?

I sure as hell hates to sleep in an upper. Shit. (TAKES

HIS SEABAG AND THROWS IT ON HIS UPPER BUNK. JUMPS UP AND

DOWN ON HIS BUNK, TRYING IT ON.) God damn. It sure

is a mother fucker, ain't it?

They're all about the same.

Where the fuck's the Head?

There. (POINTING)

Well, that's a good thing anyway. At least you don't have

to walk half a block to take a shit. The last place I

was at, you had to go to hell and back to take a piss.

(HE JUMPS DOWN DURING THIS SPEECH AND IS NOW IN THE

TOILET, PISSING.) What's your name again?

Douglas...Douglas Barrell.

How long you been in?

About a year.

You like it? (HE LETS OUT A FART)

Do I have any choice?

(COMING OUT OF THE HEAD) Boy, that feels good. Fucking

cabbage we had last night for dinner....always makes me

fart. We been riding that fucking bus for last couple days

It about tore my kidneys apart. Where's the Exchange?

About a block away. You turn left when you go out of the

building and it's straight ahead. You can't miss it.

I got to get some shaving shit. I ran out two nights ago.

What time they close, usually?

About six.

ABOUT? Don't you know?

It varies. Depends on who's on that night.

MARSH: What time you got?

DOUG: I haven't got a watch. C~

MARSH: Boy, You ain't much help, are you?

DOUG: It's prob'ly bout five, five-fifteen. You betta

MARSH: Yeah. (HE STARTS TO GO) Watch my bag, will you? I'll be
right back. (HE EXITS)

DOUG CROSSES TO THE WRITING TABLE AND OPENS HIS PERSONAL BAG
AND TAKES OUT SOME PAPER AND PEN AND STARTS TO WRITE A LETTER.
A FEW MOMENTS AND WILLY AND H.L. ENTER. WILLY HAS A PIPE-UP
IS ROLLED UP AND H.L. HAS SOME MAGAZINES THAT HE HAS BOUGHT.

WILLY: Where should I put it? (HE UNROLLS THE NUDE PHOTO
IT TO DOUG) Hey. You like it? Where should I put it?

DOUG: Hey, that's some piece. (GETS UP TO LOOK AT IT) Where
you going to put it?

WILLY: I don't know. I asked you first. (TAKES IT FROM DOUG)
Hey Hal, Where should we put it?

HAL: Right there (POINTING) Over the desk. Then we can all
see it. (WINKS AT WILLY)

WILLY: Yeah, that's a good place for it. (HE STARTS TO ROLL
UP THERE) Anyone got some tacks or something?

H.L.: There should be some by the side of the bulletin board
there. There was anyway some there last week after I
down that old dance poster the J.S.O. had there.

WILLY: Yeah, here they are. (HE IS PUTTING IT UP NOW) How's it
(HE STANDS BACK TO LOOK AT IT AND THEY ALL STAND LOOKING)
Like it?

DOUG: That's jack-off stuff. }

WILLY: Shit.....

H.L.: Really! (HE STARTS TOWARD HIS BUNK AND HE SEES THE
SEABAG) What's this? (INDICATING)

DOUG: We got a new room-mate.

how was this?

a little while ago.

(READING THE STENCILING ON THE 35) Marshall Conroy.

That's his name. (REVERENDLY) (SINGING)

What's he like?

You'll find out soon enough.

What do you mean by that?

Not a thing.

It didn't sound that way.

Well, where is he?

Out.

Yeah, we know that. But where?

He's gone to the exchange.

What's he like?

NO-IT'S A SHITTY...

What the fuck is going on here?

IL LOOK I O' E... (SINGING)

(GIBBS LONG BY THE DOOR... (SINGING)) I

What the fuck's that nigger doing here? (RO...)

(AFTER A PAUSE) I live here.

You What?

You heard him. He said he lives here. What's your cell?

Find your own fucking business, snithead. I ain't talking to you.

What's the matter with you, man?

(TO LONG) Why didn't you tell me there was a nigger here?

Just leave me out of this. (HE B LAGS OFF)

on of a bitch. God damn mother fucking son of a bitch.

Just my luck. They try to put me with a fucking jig.

(GOES TO HIS SEAT. PULLS IT DOWN FROM SHAW.) Well, I ain't staying in no room with no nigger. (THROWS BAG ON SHOULDER)

WILLY: You ain't got much choice. I don't see why we can't
 friends. (CRIES OUT IN PAIN) (H.L. GRABS WILLY'S ARM)
 MARSH: (CRIES OUT IN PAIN) Don't you dare touch me
 of a bitch. (H.L. GRABS WILLY'S ARM) Don't
 talk to me, you cocksucker. Where I come from we
 bastards like you on weekends just for the hell of it.
 H.L.: And where would that be?
 MARSH: Nobody's talking to you.
 H.L.: Well, you're going to have to deal with me, whether you
 like it or not.
 MARSH: Like hell I am.
 H.L.: Where you from?
 MARSH: Texas.
 WILLY: It figures. Of all the places to be from we got to
 one from there.
 MARSH: You shut up.
 WILLY: No. You shut up.
 H.L.: He's been here a lot longer than you, and he'll probably
 be here a lot longer after you're gone.
 MARSH: (TO H.L.) Where do you sleep?
 H.L.: Are you talking to me?
 MARSH: That's right, Buster, and you answer. Where do you sleep?
 H.L.: (POINTING) Right there.
 MARSH: (THROWS WILLY'S HEAD ON THE FLOOR) Well, this bitch
 going to be fine. (STOPS AT THE DOOR) H.L.'S BLEEDING ON
 FLOOR)
 H.L.: What do you think you're doing? (THROWS WILLY'S HEAD ON THE FLOOR)
 MARSH: (THROWS H.L. ACROSS THE ROOM) This bitch's mine.
 WILLY: Like hell it is. (H.L. GRABS WILLY'S ARM) (H.L. GRABS WILLY'S ARM)
 MARSH: (PULLS OUT KNIFE) You want something? Bitch.
 You just screaming for a fight. Come on then. Come on,
 boy. (HE LUNGES AT WILLY, JUST MISSING, WILLY GRABS
 WILLY PULLS A BLANKET OFF OF DOUG'S BED AND WRAPS
 IT AROUND HIS ARM.)

It's for you, Willy. It's for you, Willy.

Ready for you.

No, Willy Don't. Stop it.

Come on, you two. Stop it.

FI

AS THE LIGHTS FADE OUT.

END OF ACT ONE.

— 22 —

FADING. IT IS THE END OF EVENING. DOUG AND HAL ARE ON STAGE.
HAL: (TO DOUG) I TOLD YOU HE WAS GOING TO BE HERE.

HAL: Then what did he say?

DOUG: He's been telling everyone the same lie he told the C.O.

HAL: What's the matter with that? He can be lying when all three of us told the C.O. that he was going to be here.

DOUG: Well there's one thing for certain. He isn't going to be transferred like he thought he'd be. Boy, they can read the book to him about it.

HAL: Well, he's going to have to adjust to the situation. He likes it or not.

DOUG: I never knew Willy was such a fighter. He certainly let the shit out of him, didn't he?

HAL: Willy's no one to cross. He's a good guy, but just don't cross him.

DOUG: I don't intend to. You though, with that "Big Zinn"

HAL: Screen Guide? Yeah, here. (TO DOUG) Here it is. You go in to town tonight?

DOUG: Naw. I thought I'd catch up on some shut C.O. work.

HAL: I was going to go in with Willy, but he hasn't come back yet.

DOUG: Where is he?

HAL: He said he was going to get a haircut. That was an hour ago.

DOUG: Will you do me a favor when you go into town?

HAL: It depends on what it is....

DOUG: Would you drop my watch off for me at that little shop there when you get off the bus?

HAL: Why didn't you do it when you went in last night?

DOUG: He was closed.

HAL: What makes you think he'll be open tonight?

FADE IN. IT IS THE NEXT EVENING. DOUG AND HAL ARE ON
HAL IS WRITING SOME POST CARDS AND DOUG IS IN HIS

HAL: Then what did he say?

DOUG: He's been telling everyone that I'm the one

HAL: What's the matter with that? He can tell
when all three of us told the C.O. that he started

DOUG: Well there's one thing for sure. He's the one
transferred like he thought he'd be. Well, they can
read the book to him about it.

HAL: Well, he's going to have to adjust to the way
he likes it or not.

DOUG: I never knew Willy was such a fighter. He's
the shit out of him, didn't he?

HAL: Willy's no one to cross. He's a good guy, but
cross him.

DOUG: I don't intend to. You two have that
Screen Cade? Yeah, here. (Takes it from Doug)

HAL: Screen Cade? Yeah, here. (Takes it from Doug)
in to town tonight?

DOUG: Naw. I thought I'd catch up on some shut eye. You

HAL: I was going to go in with Willy, but he has to
yet.

DOUG: Where is he?

HAL: He said he was going to get a haircut. That was
hour ago.

DOUG: Will you do me a favor when you get into town?

HAL: It depends on what it is....

DOUG: Would you drop my watch off for me at that little
shop there when you get off the bus?

HAL: Why didn't you do it when you went in last night?

DOUG: He was closed.

HAL: What makes you think he'll be open tonight?

It said so on his door. Would you, please? (HE IS
AND TAKES OFF THE WATCH)

What's wrong with it? (

don't know. It is a

great.

Oh, all right. Not a

need in.

Well we got to make it. b

How can you with a son of

even talk to him.

ENTER.

You about ready?

Are you?

I will be in about three minutes. I just want to

my socks. (COMES TO THE DOOR. HE

CLEAN PAIR OF SOCKS) Where is he?

You mean Cheerful Charlie? I have to go

I thought he might be with you.

Very funny.

He's been going round the block telling everyone that
pulled a knife on him.

and they probably believe it, too. Come on, W.L. Let's

get out of here before he comes back. The less I see of

that bastard, the better. (HE PUTS ON HIS SHOE LACES.)

STANDS UP TO TIE HIS SHOE LACES.)

Well through. I just wrote my mother telling her that

going down to the city. I got better friends, I

(HE PUTS ON HIS SHOE LACES. HE PUTS ON HIS SHOE LACES.)

It'd better hurry if we're going to catch the train.

You ready?

Okay. (THEY START TO GO. HE PUTS ON HIS SHOE LACES.)

LET STOP. (HE PUTS ON HIS SHOE LACES. HE PUTS ON HIS SHOE LACES.)

HE PUTS ON HIS SHOE LACES. HE PUTS ON HIS SHOE LACES.

FIGHT. A FEW MOMENTS AND DOUG SAYS.

DOUG: No, I'm not. (0... ..)

MARSH: You want some gun?

DOUG: (He looks at the gun.)

MARSH: You mean Pal?

DOUG: Yeah. What the fuck's he run around with for? he find one of his own kind?

MARSH: They've always been friends.

DOUG: How come? From what I heard, that jig ain't got no friends except him. How come?

MARSH: Beats me.

DOUG: It ain't natural.

MARSH: What isn't?

DOUG: For a white guy to run around with a jig. Ain't he got no white friends he can run around with?

MARSH: I figure it isn't any of our business.

DOUG: I make it my business.

MARSH: Why don't you try and make the best of it?

DOUG: Poy, you trying to tell me to do? No one's tell me what to do, let alone you.

MARSH: I was just trying to be helpful.

DOUG: Well, I'll tell you what, I'll ask for it. How long you been here in this place?

MARSH: Few months. ...?

DOUG: How long they been here?

MARSH: I really don't know. They were here before I came.

DOUG: Where is he from?

MARSH: Who?

DOUG: The Nigger.

MARSH: New York.

...out of love. They wouldn't last very long.
 from. They wouldn't last very long.
 AM: Come on now.

NO: Oh, what?

nothing. (Sighs at the end of the line)

LO: P. M. I'm not

AM: I was in last night. I was in last night.

on some sleep for a while. I was in last night.

I got to get rid of this thing. (Sighs at the end of the line)

It isn't that bad. You could get a door or something like that.

a door or something like that.

Yes, sure. That line's a bit, is it?

You shouldn't let your people talk about you

My what?

Go. Your image. About how you see yourself. You know what I mean?

What are you, one of those college boys?

Nope, just high school.

Well you sure talk like one. Where did you get an accent like that?

Like what?

The way you talk. You sound like one of those limeys.

Oh, that. I was brought up in London until a couple of years ago.

How come?

My father is American and my mother was English. I spent most of my time over there. We lived there in fact until the war started. Then, my father thought it would be better to live over here. I'm an American citizen. I was drafted.

Yes, you and me and a million others. Right, Mr. God damn Japs and Krauts. We should wipe those bastards off the face of the earth.

Where you from?

MARSH: A place called Bandera, Texas. Ever hear of it?

DOUG: Nope, can't say I have.

MARSH: It's down near the Mexican border. It's one of the last
real towns left in Texas. Chit, they still tote their
guns on weekends. That's how old it is. Down there
they couldn't care less about this fucking war. You
know, every family has their own steps they dance, and
we have our square dances. It's mostly ever seen
Yeah, ever family has their own steps they dance and
other men does them or he'll end up ten feet under.

DOUG: Sounds charming;

MARSH: What do you mean by that?

DOUG: Just what I said, It sounds like a nice place.

MARSH: It is, and don't you forget it.

DOUG: Don't you miss it?

MARSH: I'll tell you one thing; we ain't got no God damn ^{damn} ~~damn~~
running around down there. Oh, we got niggers, but
is all working for someone. They get out of line and
that's the last you ever hear of them.

DOUG: What do you mean?

MARSH: ^{GETS UP ON BUNK}
Hell, boy. I remember one time there was this nigger
that spoke to Betty Sue - he was this here general
knowed. She'd put on for a hell, if you know what
mean. Well, there was this big black nigger, Sam. He
worked out at the Lincoln Hotel, and he was in town
right to get some things for old man dentill. Well,
Betty Sue was just walkin' along the main street - she
her own business, when she says that Sam come up to her
and propos - tioned her. Well, she come and told Billy -
he was a friend of mine and we and some more friends
ours got in Billy's car and we found that son of a bitch
on his way back to the ranch. Boy, I wish you could
seen the face on that coon when we all pulled him out

that pick-up truck. I'd be ...
 ... store up ...
 ... in fact, ...
 ... that fucking ...
 ... him to the back ...
 ... pulled her ...
 ... he was moaning ...
 ... he looked like ...
 ... him around like that for ...
 ... siphons out some of the ...
 ... pours it all over him. Billy says, " ...
 ... tosses a match. Well, you ...
 ... fucker burn. He lit up ...
 ... you know that niggers have a ...
 ... almost like horse meat smells when it burns. Well, ...
 ... couldn't leave him there for no one to find, so we ...
 ... him a hole and throws what was left of ...
 ... covers it over. Well, you know? ...
 ... still say, "I wonder what ever happened to ...
 (HE LAUGHS)

You're some guy, Marsh.

That. You know if some of the boys ...
 to know I was rooming with niggers, they'd never ...
 to me again.

That'd be awful, wouldn't it?

You're damned right. I wish I was ...
 would be asking him for me to ...
 has him on Monday nights.

I wish you were, too.

Well, that's right, white of you. You're ...
 ain't half as bad once I get to know you.

DOUG: Aren't you going in to town tonight? *Am I don't*

MARSH: What time is it?

DOUG: My watch is broken. I guess maybe it's about seven, thirty or thereabouts.

MARSH: I guess maybe I will after all. I'd better hurry, I want to catch the eight o'clock bus. (GOES TO PISS) Where's the best place to get a piece of ass around here?

DOUG: About the best place is to just walk along, there's a lot of them, they're thicker than flies along there.

MARSH: I ain't had a piece since I left Houston. I had a regular down there. Boy, she'd do anything for me. I guess the meaner you are with them, the better they like it. (HE COMES BACK INTO THE ROOM) They very expensive.

DOUG: It depends upon what you like. If you want a really good piece, they cost a little more, what with hotels and all. They all have their favorite places and by the time you buy them a bottle for the room, and the price of the beer, and tips and all.....They all work with the bell boys. He always tells you that the stuff is hard to come by at that time of night. You maybe end up by spending two fifty to seventy-five bucks. That's if you don't take it in the morning, and find you've been rolled for every cent.

MARSH: Shit, I just want a good piece of ass...Get my rocks and that's it.

DOUG: Probably ten, maybe fifteen.

MARSH: Shit, that's more like it.

DOUG: You'd better hurry, if you're going to catch that eight o'clock bus.

and I'm not sure I should for the time. I've got
a lot of work, whether it's me, or I have to go.

and I'm not sure I should for the time.

and I'm not sure I should for the time.

and I'm not sure I should for the time. I had to go to the

and I'm not sure I should for the time. I couldn't go to the

and I'm not sure I should for the time. We was in this hotel room and she

and I'm not sure I should for the time. sitting there in the bed a taking a shit, and I had to

and I'm not sure I should for the time. and she had a habit of

and I'm not sure I should for the time. the fucking me up, and

and I'm not sure I should for the time. and she was what it was.

and I'm not sure I should for the time. and she was the wrong way." (HE LAUGHS)

and I'm not sure I should for the time. and she would better be happy or something.

and I'm not sure I should for the time. Yeah. (STOPS TO EXH) You know what?

and I'm not sure I should for the time. What's that?

and I'm not sure I should for the time. I been thinking, and

and I'm not sure I should for the time. they're queer.

and I'm not sure I should for the time. Who?

and I'm not sure I should for the time. his Hol creep, and that's all. I'll go to bed.

and I'm not sure I should for the time. (HE EXITS)

and I'm not sure I should for the time. Hey Marsh.

and I'm not sure I should for the time. Yeah?

and I'm not sure I should for the time. Wait a minute, I'll go into town with you.

and I'm not sure I should for the time. OK.

A FEW MOMENTS AND THE THREE COME UP DRIP. IF LO L...
EVENING. WE HEAR HAL LAUGHING FROM OFF STAGE. A MOMENT
HE FOL INTO WILLY. WILLY APPEARS AND JOINS IN LAUGHING.
SOME OF THE OTHERS COME. A FEW MOMENTS OF THIS AND THE SCENE
AND ALMOST FALLS. HE GRABS THE END OF THE B...
IT. IT IS A... SECOND, HE... HE LIES...
IMMEDIATELY ST... UP... STR...
HAL: Oooooops. Masn't touch. (OBVIOUSLY DRUNK) It's
Marsh's. I wouldn't want to get it dirty. (SINGING)
You know that's Marsh's bunk?
WILLY: (ALSO OBVIOUSLY DRUNK) So what? (FLOPS ON FLOOR)
I don't give a shit if you shit on it.
HAL: That's not a nice thing to say.
WILLY: He's not a very nice person.
HAL: You know what?
WILLY: What?
HAL: I agree with you. (P...)
Hey. Where is everybody? (FLOPS ON FLOOR)
Anybody home?
WILLY: Hey. Cut it out. You want to make a...
HAL: Nobody here. Can't. All out. We're all alone.
(HAL FLOPS DOWN FLAT ON THE FLOOR)
WILLY: Hey. (FLOPS ON FLOOR)
Come on now. Come on now. What's the matter with
you?
HAL: (FLOPS ON FLOOR)
I like it down here. (FLOPS ON FLOOR)
(SINGS TO HIMSELF) (FLOPS ON FLOOR)
NECK AND PULIS HIM OFF BALCONY.)
WILLY: (LAUGHING) You not. (STAYS ON FLOOR) What's the matter
with you.
HAL: I'm drunk...I'm drunk...Don't you know a drunk when you
see one?

well, but I know a nut when I see one.

LET'S GO QUICKLY NOW.

Excuse-me-to-k...-tiao-tiao...-tiao-tiao...-tiao-tiao...

to suck your cock! (SOUND OF FOOTSTEPS)

(SOUND OF FOOTSTEPS) Hey, cut it out. (SOUND OF FOOTSTEPS)

Someone might see you.

What's the matter?

You shouldn't do that.

There's no one here.

I don't care. Someday you're going to get caught doing that and get us both in trouble.

No I won't. (PAUSE) I'm sorry.

I think you'd better go to bed. You need some rest.

I had a wonderful time tonight, Willy. Thank you very, very, very, very much.

I think it's time for you to go to sleep.

Don't make me go to bed yet. Please, Willy. Don't make me go to bed yet.

Oh, all right. But, not too long now. I got to get up fairly early tomorrow to go into town. Tomorrow is Mother's Day and I want to send my mother a telegram. I think I oughta.

Tomorrow's Mother's Day? Already?

Yep.

I guess I'd better send something to my mother too. What time you getting up?

About seven.

Seven? You're kidding.

WILLY: Nope.

HAL: I'm not getting up that early. Why are you getting up so early for?

WILLY: To go to church.

HAL: Church?

WILLY: Yep. I promised my n I'd go to Chapel at least once a month and I figured I might as well go tomorrow as it was Mother's Day, You know?

HAL: You don't mind if I don't join you, do you?

WILLY: I wouldn't expect you to.

HAL: Church. Wow. And on a Sunday, too.

WILLY: You're drunk.

HAL: Just a little oit.

WILLY: It don't take much to get you drunk, does it?

HAL: I had a wonderful time, a wonderful time.

WILLY: Yeah, I know. You said that.

HAL: And I mean it. I really mean it. (LONG PAUSE)

WILLY: What?

HAL: (A PAUSE) I love you.

WILLY: (PAUSE) Really.

HAL: I do. I really do.

WILLY: I don't know if a man can love another man.

HAL: A man can love anything. It's wrong with a man to love another man? He can love a dog. He can love a car, a house, or an object, like painting. He can love a girl and a whole lot of things. Why can't he love another man? Huh?

WILLY: You left one thing out.

HAL: That's that?

WILLY: A woman. What could be more important than for a man to love a woman?

I don't like women.

Know that, Don't you think I know that?

Well, then you know.

I don't want to go for that, do I?

Now, I've told you I'm queer, and I've told you I've told you one thing, I'm not queer, I'm not queer.

Think, you fill in the blank, I'm not queer, I'm not queer.

Don't go making a mistake, I'm not queer, I'm not queer.

It is, you still want me to go to bed, so I'll go to bed, and all we talked about, don't you?

Nothing's changed in that way. I just want to go to bed, that I will want to go my own way, a lot of things, I will have to accept my wanting to, I know that, but you have a right to, I understand.

I just want you to know, I'm not queer, I'm not queer, one thing I couldn't tell...to me, so I'm not queer.

I don't think you're queer. You're not, I'm not, I'm not, but then, on the other hand, I couldn't change. I like the way I am.

Have you ever tried?

No.

You ever want to?

No.

Then I guess the best thing for you, is to go on, and do what you want and what you need. I guess that's all I can do for it, the only thing that I can do is to be the happiest you can, in your own way.

H L: You're be' d'f'd. You really are, Willy, I've been
very lucky to know you.

WILLY: Yeah, sure.

H L: I mean it. It's a great feeling
as I have with you.

WILLY: Don't bank so heavy, Hal.

H L: What's that supposed to mean?

WILLY: Nothing.

H L: Let's have sex.

WILLY: They'll be coming back by now.

H L: No they won't. They'll be out all night.
Are you kidding?

WILLY: You're too drunk. I wouldn't want to have sex.

H L: I'll be more relaxed. It'll be easier for you, I
love you so much.

WILLY: You better lock the door or the hall entrance.

(H L SMILES AND HEARS A NOISE. HE HEARS A NOISE. HE
HE STARTS TO UNDO HIS PANTS. HE HEARS A NOISE. HE
VERY QUIETLY LIES DOWN. WILLY LIES ON HIS BACK. HE
WITH HIM. THEY ARE IN EACH OTHER'S ARMS. HE HEARS A NOISE.
TURNS HIS HEAD ON HIS STOMACH. HE HEARS A NOISE. HE
COCK WITH IT. HE LIES ON HIS BACK. HE HEARS A NOISE.
HE IS IN PAIN.

H L: Easy. Take it easy. Oh, Willy. Owww.

WILLY: You all right?

H L: (PAUSE) Yeah. (HE STARTS AGAIN) (A FEW MOMENTS
Oh, shit.

WILLY: What's the matter?

H L: I think I'm going to be sick. (HE HEARS WILLY CRASH
QUICKLY RUNS TO THE TOILET. HE HEARS A NOISE. HE
LIGHTS GO TO BLACK.

ANTS COME UP FULL. H L IS IN BED, SNOZING.

IN THE MORNING

WHEN LEE GETS UP

HE GOES TO SHAKE H.L.

He says...

...H.L. IS IN BED, SNOZING. He S.O.G.R.S

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

...H.L. IS IN BED, SNOZING.

well, it's a nice day out.

Yes.

Why don't you go out?

Oh, I don't

get you anything? Some noddie, maybe?

is went to Chapel this morning.

, what time is it now?

Oh?

Yeah, sure. Thanks a lot.
is none of my business.

Yeah, Say, don't tell him what he said, Okay?
If you say so.

It's going. (MRS. BARKER)
NO - (MRS. BARKER)
C - (MRS. BARKER)
SO - (MRS. BARKER) GETS WATER

so you decided to get up. do you feel?
Yeah, Oh, great. I don't know how I'll feel
day, but I feel great.

Even't got a hangover, have you?
Hangover? What's that?

you certainly can't drink, can you?
No, Can't say I can.

Are going into town today?
You want me to?

I think it would be a good idea if you go. I'll
do you some good. There's a new picture coming
evening today at the Warner. I thought maybe you'd like
to see it?

My hangover's gone. (MRS. BARKER)
I just got to stop by the Western Union office first in
sending you that telegram and some flowers. Would it
hurt if you did the same.

Okay, anything you say. (MRS. BARKER)
PICKS UP OTHER SHOE AND POURS LIQUID OUT

JIMMY: What the hell is it?

SH: (SHAKING IT) Kiss. Son of a bitch, it's piss.

WILLY: (LOOKING AT MRS. BARKER'S BARK) Want to bet?

WILLY: Now, why wouldn't I want to do something like that?
 HAL: Can you think of any other way it got there?
 HAL: No.
 WILLY: I'll get even with that bastard. (SINGS)
 HAL: (GETTING THERE FIRST) No. Not now.
 WILLY: What do you mean, not now? You don't let him go, you
 do something like that, or he'll get away with something
 worse next time.
 HAL: Will you let me handle it my own way, please?
 WILLY: All right...Shit. What are you going to wear for school?
 HAL: Christ....
 WILLY: You can't go into town like that. You got another?
 HAL: No.
 WILLY: Neither do I.
 HAL: I'll have to wash them out good and put them out today.
 You go into town and I'll see you later, Okay?
 WILLY: Shit, there goes the day.
 HAL: I'm sorry.
 WILLY: What for? It's not your fault. Well, I'll see you later.
 (HE SINGS FOR DOOR THEN LEAVES) What are you going to do?
 HAL: I've got a lot of writing to do. I promised this old
 friend of mine in Kansas that I'd return his letter.
 He's gay. I'll see you later. Have a good trip.
 WILLY: Yeah, Bye. (WILLY EXITS.)

100 Forget it.
 101 I was hoping you wouldn't have to be brought into it,
 102 what time you supposed to be leaving?
 103 They want us out by nine.
 104 Willy going with you?
 105 I don't know.
 106 Where is he?
 107 I don't know.
 108 I'm sorry.
 109 No need for you to be sorry. It was all my fault. What
 a stupid son of a bitch. I don't know what I was thinking,
 me, but to get Willy involved....Shit.
 DOUG: I can't understand why they couldn't let it go.
 HAL: You heard those lies and you're going to believe, him or me?
 DOUG: Yeah.
 HAL: (SIGH DOUG) I feel sick. Now the hell am I going
 across that corridor? I don't even want to go now.
 My dad will kill me if he finds out. What am I going to
 do, Doug?
 DOUG: They don't have to find out. Section eight doesn't
 have to explain to much all the time. You can tell us
 you had a break-down. That might work.
 HAL: With my dad? Yeah. Oh, shit. My dad's not going to
 get into this?
 DOUG: I don't think too many guys know yet.
 HAL: Are you kidding? With that mental trash he's at the
 the base by now.....What time is it?
 DOUG: I don't know. I haven't got the watch back yet. I want
 to ask you; can I have the strap for it. I don't think
 you gave it to me. (HAS HIS HAND OUT)

TO HIS BULK. H L IS OBVIOUSLY UPSET. HE
T SAYS AND PUTS HIS HANDS TO HIS FACE.

I'll see you later. (DONG EXITS)

o help you pack?

I that does.

it me to say?

Well, I can't go home now, that's for sure.
I come back to Kansas with me?

ou are something else. (GONG EXITS)

things I have to tell you. You don't have
you don't want to. First of all, I'm very
happened. You're the last person in
thing like this to happen to. It

believe me, but I do love you. Much more when you'll
 ever know. We'll probably never see each other again,
 after we're gone. I hope for your sake that you don't
 see me. I feel so dirty. So God damn dirty. I've
 never known before what it's like to be queer.
 (Pause) I'm sorry, Willy. (Sits back on bed)

WILLY: (H.S. B. F. S. L. L. G. L. I. B. C. K. O. I. T, S. P. L. O. S. L. O. W. L. Y. L. E. A. V. E. A. S. H. E. G. E. T. S. T. O. D. O. O. R.)

H. L.: Willy? (Pause) (H.L. F. I. S.) Don't you at least say goodbye.
 (H. L. EXTENDS HAND)

WILLY: Sure. (S. I. R. E. S. T. O. D. O. F. L. I. D. A. N. D. O. F. T. W. O. S. P. E. R. S. H. O. L. D. F. O. R. M. O. M. E. N. T. H. L. F. O. R. T. H. O. R. I. T. I. L. Y. W. I. L. L. Q. U. I. C. K. L. Y. S. L. I. P. S. H. L.) Don't you ever tell me.
 (WILLY TURNS AND EXITS.)

H. L. STANDS FROZEN FOR A FEW MOMENTS. LOOKS SLOWLY AROUND ROOM,
 INNER TOILET BUILDS. TURNS TO WINDOW. SEEMS TEARING PLACE
 SHEET, D. F. L. I. N. G. S. C. O. M. E. S. I. N. T. O. R. O. O. M. S. E. E. S. C. O. U. L. D. Q. U. I. C. K. L. Y. S. I. T. O. F. W. I. T. H. I. T. S. S. E. E. S. H. I. S. S. I. T. U. A. T. I. O. N,
 HEADS FOR TOILET. HIGH S. F. O. D. E. O. U. T.

LIGHTS UP ON S. L. A. S. S. I. N. G. B. E. D. R. O. O. M., EXCEPT WE SEE H. L.'S LEGS.
 HE IS SITTING ON TOILET. F. L. A. S. H. I. F. S., DOUG ENTERS. STOPS I. N. S. I. G. H. T. O. F. M. E. S. S. I. N. R. O. O. M.

DOUG: What the fuck?

GOES TO BUNK, TRIES TO FIX IT UP. LOOKS A. R. O. U. N. D. R. O. O. M., SEES H. L.'S
 LEGS IN TOILET. CROSSES TO DOOR OF H. L.'S D.

DOUG: What the fuck's going on in here?

Christ, what happened?

I can't know. When I came in the room was like this.

I asked F. L. He won't answer me. I don't know what the fuck's going on. Hal?

IS. STOPS.

What's wrong?

h, fuck off. Aint't you gone yet?

Shut up, Marsh.

Where's Hal?

(POINTING) He's in there. He won't talk to me.

JIM STARES AT THE HEAD FOR A MOMENT, THEN WALKS SLOWLY TO IT.

Hal? (OPENS THE DOOR) Oh, my God. Oh, my God.

(HE DRAGS HAL'S BODY OUT. IT IS BLOODY AT THE WRISTS AND THROAT)

HE GOES TO THE EMERGENCY ALARM AND THROWS IT ON. JIMMY GOES IN
WINS, OH, MY GOD, ETC.

HEAR: Shit! There goes my liberty.

JIMMY LOOKS UP, BEGINS TO SCREAM AND LEAPS AT MARSH LIKE A TIGER.
HE TRIES TO BREAK THEM UP AT THE EMERGENCY STREET LIGHTS.

SCENE III.

"COCTEAU"

BY

ANDY MILLIGAN

ANDY MILLIGAN
335 W. 39TH. ST.
NEW YORK, NEW YORK 10018

CAST OF CHARACTERS:

JEAN COCTEAU

EDUARD DE MAX

WILLIAM BORDAUX

CREATURE

TIME: MARCH 1, 1908.

PLACE: PARIS.

SCENE I.

THE AUDIENCE IS ARRIVING
AND UNKEMPT NAKED YOUNG
DIED ON THE STAIRS THAT
STAGE...HE IS EATING AN
HOUSE LIGHTS DIM AND
ON A FAIRLY
LIGHT IS
HE
LAGE
A OTHER
A STAIRWAY
UPSTAGE LEFT...A FEW
THERE IS
TH NIER...
SRIOW ON THE STAIRS...
TIF IS ONE
IMPELLE
EI IS A WHITE
AND WHITE SHOES...
DERS ARE BLACK.

JEAN

Oh...I love it...I absolutely adore it..It shall be mine, all mine
and no one elses...

(HE IS AT THE TOP OF THE STAIRS BY NOW AND
LOOKING AROUND)

You can see all of Paris...Look at the view..She is so beautiful
asleep...A window at Cartier's...Diamonds, emeralds, Sapphires, and
Rubies...Every jewel imaginable is lying there before me...

ELJARD DE MAX APPEARS FROM BELOW ON STAIRS. HE IS IN GREY.. A WHITE HAT MATCHES HIS WHITE GLOVES...A LARGE RED FLOWER IN HIS BUTTONHOLE.

EDUARD

What are you spouting about, Jean? Chattering away up here...like some demented rooftop sparrow...These steps shall be the death of me...Take the other rooms on the third floor...They overlook that magnificent garden...Who would want to live up here?

JEAN

I would...Jean Cocteau...King of the Rooftops...Oh, Edward look...all of Paris is sleeping...She is prostrate there at our feet. It is heaven here on earth.

EDUARD

You do get carried away, my boy...It is a dismal garrett...A dismal night...and the heavens are angry and shall piss on us at any cost. And my feet are killing me.

(A CRACK OF THUNDER IS HEARD..EDWARD RAISES HIS EYES HEAVENWARD)

Thank you, your Majesty, right on cue.

JEAN

...how could you...

...have destroyed my coat... I sit on the downstage stairs reading
it and cleaned it like a thing of my own... you don't, you've
red hands.

EDUARD

...doesn't give you the right to... I've stolen you
with attention on one of my... great days and this is how you rep
...Oh, youth... thy skin is like a green... like, like a...
...Oh, youth...

JEAN

Oh, Edward, that's terrible... You can do better than that.

EDUARD

and what is wrong with my gloves?

JEAN

They are dirty... and so is your shirt.

EDUARD

...gave them to me....

JEAN

...found them in the Flea Market... knowing how cheap are is..
why don't you wash them?

EDUARD

You are extra rude tonight... Why?

JEAN

Do you like it? Seriously, do you like it, Edward?
(GRABS EDUARD'S HAND)

EDUARD

If you do....

JEAN

I do.....

EDUARD

Then take it.

JEAN

Do you have any money?

EDUARD

Is yours gone already?

JEAN

Two nights ago.....

EDUARD

That young piece of baggage you met in the Cafe?

3.

JEAN

He wasn't baggage...He was of noble blood...

EDUARD

When one is very young...One is very foolish.

JEAN

You see too much....

EDUARD

I know too much.....And I know you too well...quite a difference.

JEAN

Would you?

EDUARD

Jean.....

(GRABS HIM IMPULSIVELY AND KISSES HIM,
GROPEs HIM)

JEAN

Eduard, not now.....
(DISENGAGES HIMSELF)

EDUARD

It's never now, is it?

JEAN

Last...week...

EDUARD

You were drunk.

JEAN

It was your moment.

EDUARD

Damn you....

JEAN

We are damned, you know...And you love it...

EDUARD

How much does he want?

(TAKING OUT HIS MONEY)

JEAN

Ask him...

(WALKS UPSTAGE AND POINTS DOWNSTAIRS)

He's down those stairs...

(EDUARD CROSSES TO STAIRS AND STARTS DOWN)

Eduard....

(EDUARD TURNS)

I do love you...what would I do without you?

EDUARD

Everyone in Paris...No doubt....

JEAN
(KISSES EDUARD)

(EDUARD CONTINUES DOWNSTAIRS)

1. The first group of students (Group A) was assigned to the first section of the course, which focused on the history and development of the field. This group was led by Professor [Name], who had extensive experience in the field and was known for his rigorous and thorough approach to teaching.

STATE F...
 TO THE...
 STATE...
 O...
 TRAIN...
 STATE...
 STATE...
 STATE...

A F...F... F...TIN... F...E... F...O T...
S...L... F... F... F... F... F... F... F... F...
TO F...H... I... F... F... F... F... F... F... F...
F... I... TO... F... F... F... F... F... F... F...
TO... F... F... F... F... F... F... F... F...
F... F... F... F... F... F... F... F... F...
SLOWLY...A PAUSE)

NO ANSWER FROM THE ... (JEN. CASE ... I
HAND)

(THE YOUNG MAN FELL DOWN THE STAIRS INTO THE AUDIENCE)

ened...My name's Jean...

HE GRIPS ONLY SEEN THE STAIRS INTO THE
 A DANCE WITH HIS HAND OUTSTRETCHED...SO
 ONLY THE YOUNG MAN GRIPS UP TO JEAN AND
 STARTS TO PUMP HIS HAND...PULLING JEAN FROM
 THE STAGE AT THE SAME TIME)

It's too dark out here...It might be dangerous..

(HE GENTLY PULLS THE YOUNG MAN TOWARD THE STAGE...
THEY GET TO THE FOOT OF THE STAIRS TO THE STAGE
AND THE YOUNG MAN IMPULSIVELY KISSES JEAN ON THE
MOUTH AND RUNS OFF INTO THE AISLES AND LAUNCE S...
JEAN, STUNNED, SITS ON THE EDGE OF THE STAIRS
LEADING INTO THE AUDIENCE... FORDARI APPEARS AT THE
TOP OF THE PROSCENIUM STAIRS WITH A TIEY COVERED WITH
A HANDKERCHIEF)

EDUARD

EDUARD
red...It's paid for the next six months...what are
out there? You'll get wet...Look at what I brought..

(SHIPS OFF HAND-ER-CHIEF...REVEALING A TRAY OF
FOOD...HE PALSES IT ON THE LARGE PACKING CRATE
CENTER STAGE)

gave it to me...She thought we might be hungry...It
now...we forgot supper and you did say you were hungry.

JEAN

I don't want any.....

EDUARD

You were hungry an hour ago.....

JEAN

That was then...I'm not now.

EDUARD

It's very good...It's lamb...I nickered over it for a night, could
the way up...

JEAN

Lamb?...On a night like that?...I won't be eating in a night...I
shan't eat at all...

(STARTS TO PACE THE STAGE)

EDUARD

Sit down and eat.

JEAN

No.

EDUARD

Eat.

JEAN

No.

EDUARD

What is wrong with you tonight?

JEAN

I have growing pains.....

EDUARD

You can't grow much more, my dear, or you'll grow through that
skylite....

(POINTING WITH FORK TO SKYLITE PLASTIC)

JEAN

I don't mean that way...My soul is restless...My heart is beating
much too fast...My mind is racing ahead of my thoughts...

(KNEELS AT EDUARD'S FEET)

Eduard.....would you mind?

EDUARD

(FEEDING HIS FACE)

What?

JEAN

would you mind going home?

EDUARD

Yes I would...The lamb is very good...Eat...

JEAN

You wouldn't want me to throw a tantrum...would you?

6.
EDUARD

seen them all.

JEAN

EDUARD

yes, my dear...They are very easy to recognize...I run around
a lot of the young ones...They're easy to spot along the road...
They are usually too young...too tall...too nice...and often
...I wish you would eat something...you need the energy,
that tantrum you were about to throw.

JEAN

What am I going to do with you?

EDUARD

Nothing you would like.

JEAN

My old man.

EDUARD

Not nosed brat.

JEAN

So-of-a-bitching Bastard.

EDUARD

You're repeating your nouns.

JEAN

They haven't written the noun that describes you.

EDUARD

Nothing tells me that something...something happened while I was
down those God awful stairs paying your rent...

JEAN

Or do you say that?

EDUARD

Am I right?

JEAN

No.

EDUARD

You're lying....

(GRABS JEAN'S HAND)
Look at me....I can always tell when you are lying...You often
forget how well I know you.

JEAN

Eduard...Please go home.

EDUARD

No...Not till I know why.

I want to be alone.

JEAN

Now that I've paid your rent.

EDUARD

That's not it...You know that's not it.

JEAN

Yes.....Then what is it?

EDUARD

I'll tell you tomorrow.

JEAN

Alright.....You'll meet me at six?

EDUARD

Too early.....

JEAN

Meet me at nine?

EDUARD

Day after tomorrow.

JEAN

That's too late...we're meeting before tomorrow...

EDUARD

Rocher'?

JEAN

Yes.....I told you he would read.

EDUARD

It's all set then?

JEAN

It will be tomorrow...If you tell me tonight, what time?

EDUARD

How did you get him?

JEAN

It wasn't easy.

EDUARD

Didn't he like my poems?

JEAN

He hasn't read them.

EDUARD

Then how?

JEAN

It was me, dear boy, me...It had nothing to do with your talent.

EDUARD

EDUARD (CONT)

JEAN

EDUARD

EDUARD

(POINTS TO JEAN'S HEAD)

(POINTS TO JEAN'S HEART)

(TOUCHES JEAN'S GROIN)

JEAN

EDUARD

JEAN

EDUARD

JEAN

1.
EDUARD

where?

JEAN

Our case.

EDUARD

Will then?

WILL THEN?

Jean?

JEAN

Yes?

EDUARD

May I ask something of you?

JEAN

Yes.

EDUARD

You won't think ill of me?

JEAN

No, never...friends can ask anything of each other...True friends.

EDUARD

Show it to me.

JEAN

This moment.....?

EDUARD

Please.....

JEAN

Very well.....

(TURNS HIS BACK TO AUDIENCE...UNBUTTONS F
AND TAKES IT OUT)

EDUARD

(STARING)

Beautiful.....

JEAN

Yes it is...Isn't it?

EDUARD

May I fondle it?

JEAN

No.

EDUARD

May I kiss it?

JEAN

No.

1997

1. *Productivity*

STAIRS)

... appreciate what you do for me in a selfless way.

$\frac{d}{dt} = \frac{\partial}{\partial t} + \vec{v} \cdot \nabla$

be lazy, dear to... on the... is to
not spent... on the... at...

...is such sweet sorrow... it we should be, would it be
...end...
(Singer: ...)

...ne? ...ne? ...ne?

„Aber“

1980 0000 0000

are you alright?

100

(THE YOUNG MAN SCRAMBLES TO THE EDGE OF THE
PORTAL AND SITS PULLED AND FETTERED...
FOR MOMENTS AND JEAN CRAWLS OVER TO THE YOUNG
MAN AND KNEELS IN FRONT OF HIM)

JEAN (CONT.)

You shouldn't do that...I don't even know you.

(THE YOUNG MAN

AND STARTS TOUCHING JEAN'S HANDS...
TAKES THE YOUNG MAN'S

You have beautiful hands...

(KISSES THEM)

Such a beautiful creature of the Night...with a body
THE KISSES THE YOUNG MAN'S...
INFLUENCE YET THE YOUNG MAN...
AFTER JEAN'S...
YOUNG MAN...JEAN...THEY...
TO THE FLOOR...A MOMENT...THE...
BREAKS FROM THEIR EMBRACE AND STARTS TO
MASTURBATE)

No...don't do that...

(JEAN TAKES THE YOUNG MAN'S HANDS AND
AND PULLS HIM TO HIS FEET)

A moment such as this is to be shared...

(JEAN TAKES THE YOUNG MAN'S FACE AND
CUPS IT IN HIS HANDS)Such a beautiful face...The lines of a Greek God...Skin...
the touch of warm velvet...muscles...hard as alabaster...
Michelangelo would carve...why?...why...must I, on this
cold damp March night...be a pawn of Love in the hands of
Eros?...why?...what have I done to deserve this Pawn of the
Rooftops?...Beautiful...Absolutely beautiful...Come...(JEAN TAKES THE YOUNG MAN TO CENTER STAGE
WITH JEAN'S BACK TO THE AUDIENCE...A FEW
MOMENTS AND JEAN STARTS TO UNBUTTON HIS
SHIRT SLOWLY AS HE CIRCLES THE CREATURE...

No...Don't move...

(JEAN PLACES THE CREATURE'S RIGHT ARM SLOWLY
OUT FROM ITS SIDE...THEN JEAN DOES THE SAME
WITH THE CREATURE'S LEFT ARM)

I want to worship you...You are my God...

(JEAN RUNS HIS HANDS SENSUALLY ALONG THE
FINGERS...HANDS...THEN ARMS OF THE CREATURE...
JEAN THEN STARTS TO KISS CREATURE'S SHOULDERS...
A CRACK OF LIGHTNING FOLLOWED BY THUNDER...THEN
RAIN)

Hear them?...The Gods are watching us...They are jealous...

(JEAN FALLS TO HIS KNEES...HE KISSES THE
CREATURES FEET...THEN HIS LEGS...THEN HIS
THIGHS...JEAN KISSES AROUND THE GROIN...
CREATURE SLOWLY TAKES JEAN'S HEAD IN HIS HANDS
AND GUIDES IT...PASSION BUILDS AS THE LIGHTS
FADE TO BLACK)

AND HAS A LARGE GIFT-WRAPPER. (C)

TO JEAN . . .
LEAF THE CHAIR.

WILLIAM

JEAN

EDUARD

WILLIAM

EDUARD

WILLIAM

JEAN

...really...It was bought out of love...and I'm a love
...And what did you bring?

EDUARD

I wasn't bought at the Flea Market...I paid much more for it
than that.

(POINTS WICKER CHAIR)

JEAN

...you proclaim to love me so much more than William.

WILLIAM

That's not so...Eduard can well afford more than I...The famous
man, such as he, that appears nightly opposite the Theatrical
Hotel of all of Paris...The Levine Sarah Bernhard...After he should
have to pay more for your love...I don't measure my love in
terms...I measure it in the giving of my love for you in other ways..
It's not an awkward, outward show of one's love...hence, Eduard
can't afford to show his love that way...more than me.

JEAN

I'm not having men fight for my attention...It makes me feel so im-
portant...but there's only enough for one you know...I can shower
my love on only one at a time...Let's draw straws...

JEAN (CONT.)

who shall win...My very old friend who told me...Or my handsome young friend who thinks very much of me...It can

EDUARD

lies...lies...You're full of lies, Jean...It may come to pass with us...we are too wise...You spread your love around like it were horse-shit in the Garden of Eden...You will find it your path...you pluck and destroy and then die...The blossoms are strewn where you tread...lies...lies...You are

JEAN

Did you ever think of going on the stage, Edward? You really, you know...No one can deliver a line like you.

EDUARD

You deserve a good thrashing.

JEAN

And who shall do it? Your father?

EDUARD

That hurt...That really hurt....

JEAN

Don't play word games with me, Edward, I'm a far better master of it than you...You learn your lines by rote...written by some old genius you shall never meet...My lines come from here and here...

(INDICATES HEART AND MIND)

Don't try to compete, Edward, you'll always lose.

EDUARD

(WITH A BOW)

I retreat....Temporarily.

JEAN

Don't go too far...I may need you.

EDUARD

(SMILING)

Bastard.

WILLIAM

(AFTER A MOMENT)

Do you like the chair?

JEAN

It's magnificent...It shall serve as the heart of my Garrett... Thank you, William.

(KISSES HIM)

WILLIAM

Have you missed me?

JEAN

You know the answer...How's your wife?

WILLIAM

Quite well, thank you.

... of you...

... there...

.....

JEAN

... your family...

... when you could come again.

JEAN

WILLIAM

... no answer...

JEAN

... so very happy...

WILLIAM

... I believe that?

JEAN

... any faults, ... it insincerity is not one of the ...
... says show my love?

WILLIAM

... would you like to go there again?

JEAN

... would... but I can't... There's work to be done...

WILLIAM

... I thought I came before that.

JEAN

... I must do more writing... Eduard has...

EDUARD

(PASSING DOWNSTAGE)
... called? I heard my name.....

JEAN

... I was about to tell William the good news.

JEAN?

EDUARD

... About the reading... Tell him, Eduard.

nothing much to tell... On A. I the fourth,

JEAN

Socher' shall read

ELIABE

Among others.

JEAN

Socher's delightful...I met him yesterday.

WILLIAM

Am I invited?

JEAN

But of course...You're one of the first to know.

ELIABE

They're quite good..you know.

WILLIAM

Some of them are.

JEAN.

You don't like my poems?

WILLIAM

I didn't say that.....

JEAN

You implied as much.....

WILLIAM

I did not...I stated that some of them are not as good as they should be...I find some of them infantile, over-sentimental, rather sixth grade reader.

JEAN

I'm crushed.....

WILLIAM

Jean...look at me.... (JEAN LOOKS THE OTHER WAY)

I said look at me..... (JEAN DOES)

You are so young and so very stupid to let anything I or anyone say...hurt you. You have your whole life before you and many, many times there will be many, many people that will not fall mad, love with some of your creations.....A true Artist must look in other way and continue creating anew...Always pushing forward...finding new ways of expressing his thoughts...desires... If he listened to every negative thought and criticism that was on him, he could be destroyed...But an artist must have an inner door that he closes...This is his safety...This is his protection against a sometimes hostile world...There is one other arch enemy artist has...Repetition...Once an artist starts recreating and procreating...he is doomed...A very slow but always fatal and inevitable

WILLIAM (CONT.)

...listen to your own thoughts... Your own mind is sometimes
...friend you... eat artist... a
...of his life be alone.... Selfishness... is his constant con-
... true lover.

JEAN

...ture you paint o...

WILLIAM

...often a lonely one.... Ask Eduard.

EDUARD

...it so... I enjoy...
...a parent of my...

WILLIAM

...are different than Jean and I... we are the true artists...
...one... You only interpret some else's thoughts....

EDUARD

...you asked me... artist...
...statement about a true artist...
...ment with you... and you...
...answer... William...
...your image in a mirror?

WILLIAM

...mistake of addressing you... first...
...better... Your jealousy of my true love for Jean, shows you
...thinking that you might have.

EDUARD

...You can't share anything with anyone... You are a very
...shard violent young man... Your talent as a writer is extreme
...you have no discipline whatsoever... what have you ever done
...notable? Have you ever had any of your works published?.....
...of art and artists and yet you do absolutely nothing about
...artist creates... well then go out and create... something
...your life, my boy... An actor is only an actor when he is acting...
...rest of the time he is a brilliant artist... unless you have seen
...act... a writer or any other artist is a brilliant artist unless you
...read or see some of his work... So just keep that big mouth of your
...about art... Until you can show the world at least a speck of
...talent.

WILLIAM

...do you know about art? A ham actor... Pacing the footlights.....
...ing up scenery... not relating to any of his fellow actors.....
...ing completely externally... There hasn't been one moment of truth
...of the characters that you have inflicted on your audience....
...at Sarah has moments of truth in some of her performances.....
...at you... Not a chance.

EDUARD

...see, Jean... it is spring genius of yours is so insatiably jealous of
...other achievements that he can't even discuss... He must attack....
...you really should try to grow up, William... A man pushing forty,
...don't have many years left when he can pull the artistic shit.....

EDUARD (CONT.)

Oh...and dearboy, I'd stay away from lights like that
 they're too bright for me...I'd like to see you both
 I'm out for a moment...I'd like to see you both
 I'd like to see you both...I'd like to see you both
 I'd like to see you both...I'd like to see you both

You know, Jean...
 as an old cockbucker...

EDUARD

You Son-of-a-bitch...
 (SLAPS WILLIAM)

WILLIAM

(SLAPS EDUARD)

EDUARD

(SLAPS WILLIAM)

WILLIAM

(SLAPS EDUARD)

JEAN

(STEPS BETWEEN THEM)

Stop it...Both of you....

WILLIAM

Probably the only real moment you have ever played in your life.

EDUARD

How would you know.

JEAN

I can see now that I can never have you both here at the same time...
 why can't you two get along with each other.....

WILLIAM

Territorial rights.

EDUARD

You need'nt worry, Jean.....I'm leaving....
 (STARTS TO GO...TAKES THE PACKAGE HE
 BROUGHT FOR JEAN)

I do hope you like the gift I brought you...It's your favorite....
 (STARTS DOWN THE STAIRS)

JEAN

Eduard.....Don't go...Please...A moment.
 (TO WILLIAM)

Would you mind, William?...A moment with Eduard, please.

WILLIAM

Perhaps I should go.

JEAN

No.....It's been too long...I only want a moment...Wait down there...
 Please.

(CROSSES TO THE STAIRS UPSTAGE AND EXITS)

EDUARD

JEAN

EDUARD

JEAN

EDUARD

JEAN

(CROSSES TO THE BOY EDUARD BROUGHT
AND CARRIES IT DOWNSTAGE CENTER..
JEAN PAUSES...LOOKING AT EDUARD)

EDUARD

(JEAN, LIKE A CHILD AT CHRISTMAS
UNWRAPS THE BOX..TOSSING COLOURED
TISSUE AS HE DOES...JEAN LIFTS OUT
A LARGE BUDHA HEAD...)

JEAN

EDUARD

JEAN

EDUARD

EDUARD (CONT.)

have just one person at a time...to know to go to the
 at all you can out of life...But I never know when you
 ones...to never know when you have to go to the

CROSSES TO THE TOP OF UPSTAGE
 STAIRS

I will say of thing about these...at the...They
 for making an exit...

(STARTS DOWN STAIRS...RECITING
 LEAR)

JEAN

(LAUGHS...LOOKS AROUND THE ROOM...
 GOES TO THE BUDHA HEAD AND RUNS HIS
 HAND OVER IT...A THOUGHT...HE RUNS
 HIS HAND OVER WILLIAM'S CHAIR...CRIES)

(WILLIAM APPEARS)

WILLIAM

Alone.....

JEAN

Yes.....

WILLIAM

Come here.....

JEAN

William.....

WILLIAM

I said.....come here.

(JEAN SLOWLY CROSSES UP TO WHERE WILLIAM
 IS STANDING...IT IS PATHER DARK BY NOW...
 BLUE-GREEN LIGHT STREAMS THROUGHT THE SKY
 LIGHT...JEAN STANDS IN FRONT OF WILLIAM..
 WILLIAM MAKES A FIST AND SLOWLY RAISES IT
 OUTSTRETCHED TOWARD JEAN...A MOMENT..THEIR
 EYES MEETING...JEAN KISSES THE FIST.....
 WITHOUT WARNING...WILLIAM GRABS JEAN BY THE
 HAIR AND YANKS HIM TO HIS KNEES...WILLIAM
 MOVES VERY SLOWLY IN TO JEAN...PLACES LEGS
 WIDE APART AND JEAN OPENS HIS MOUTH.....
 WILLIAM SPITS SLOWLY INTO JEAN'S MOUTH...
 WILLIAM RELEASES HIS HOLD ON JEAN...HE THEN
 LOWERS BOTH HIS ARMS BY HIS SIDE AND SPEAKS

You belong to me....and no one else.....

JEAN

Yes.....

WILLIAM

Your body and soul are mine to command.

JEAN

Yes.....

WILLIAMS

JEAN,

WILLIAM

JFA?

WILLIAM

FEAR

WILLIAM

JEAN

(KISSES WILLIAM'S HAND)

WILLIAM

RECEIVED BY THE DIRECTOR, FBI, MAY 1 1963
WITH WITNESS, MAY 1 1963, SO THAT THIS FILE IS
TO THE "IF" FILE. F. B. I. S. 100 S. UP. W. I. L. L.

(JEAN DOES)

(HE MOVES) (A FOOT, I. THEREON, FOR THE FIRST
TIME, BY THE CHAIR, HITTING WILLIAM ON
THE BACK OF HIS HEAD... WILLIAM GRABS AT HIS
HEAD AND TURNS TO AUDIENCE)

was that?
(*ALL'S DOWNSTAGE... FEELS O'UT INTO THE LABYRINTH*)

JEAN

Nothing...It was nothing...

(GOLF TO WILLIAM AND PULLS HIM BACK TO ENTER STAGE)

WILLIAM

Something was thrown at me....

JEAN

It was nothing...Ignore it.

{SINKS TO HIS KNEES....A MOMENT AND JEAN LOOKS
UP AT WILLIE"}

What is it?

WILLIAM

Nothing...Go ahead....

JEAN CONTINUES...A FEW MOMENTS AND JEAN STANDS UP)

PI.

JEAN

You've lost interest in me....

WILLIAM

No...Of course not...

JEAN

What is it then?

WILLIAM

I.....I'll come back.

(STARTS TO LEAVE)

JEAN

(STOPPING WILLIAM)

Not till you tell me why.....Is it someone else?

WILLIAM

No.

JEAN

You've been taking drugs again.

WILLIAM

No more than usual....

JEAN

I thought you loved me....Perhaps you had better go.

WILLIAM

I'm not a puppet...A robot that can turn it on or off at the tip of one's finger....I just haven't mentally arrived to the same point as you....This is the first time.

JEAN

It isn't the first time...It happened before...The night you told me of Mark's death.

WILLIAM

I was upset...Mark's death was a great trauma...Only now, a year after his death can I talk of it.

JEAN

You told the truth to me?...You did...didn't you?

WILLIAM

You ask too many questions.

JEAN

Perhaps you had better go....

(CROSSES TO DOWNSTAGE ARCH LEFT)

WILLIAM

Very well....

(CROSSES TO UPSTAGE STAIRS)

I'll be back in an hour or two...

JEAN

...mother... Not if I can help it...

WILLIAM

(CROSSES QUICKLY TO WHERE JEA
GRABS HIM AND TURNS HIM AROUND TO
HIM

...tell me what to do...
...I can well know what I should do...

...I should do...

...I should do...

JEAN AGAINST THE PORTAL)

...more heights to take...
...for us to share...

(JEAN, CHO-ING, ...)

...dear Jean, what can I do for you...
...have ever shared...
...lives... lost in this fight...

(JEAN, CHO-ING, ...)

BROUGHT TO HIS KNEES)

...would even know we were gone... to one world...

(JEAN BEGINS TO FALL BACK ON THE

FLOOR, GRIPPING HIS HEAD...)

OVER JEAN'S BODY... THEN...

TO FISH DOWN THE STATION...)

ADJUSTS HIS TIE...)

UPSTAGE)

...See what you do to me... a moment ago nothing... and now...

...wait for me... I'll be back.

(HE IS GONE)

JEAN

(LIES ON THE FLOOR... A MOMENT AND HE STARTS
TO CRY SORRILY... A MOMENT AND A CREATURE COMES UP
FROM THE DARKNESS OF THE AUDITORIUM... IT IS
THE CREATURE... JEAN IS STARTLED FOR A MOMENT...
THE CREATURE JOINS JEAN... JEAN STUMBLES INTO
THE CREATURE'S ARMS AND CHIEF... THE CREATURE
INTERSTINGS AND POKES THE YOUNG MAN IN HIS
ARMS... A FEW MOMENTS AND THEY SLIP TO THE FLOOR.
PETTING LEADS TO PASSION... CREATURE STARTS TO
UNLEASH JEAN... THE CREATURE TURNS JEAN OVER
ON HIS STOMACH AND MOUNTS HIM... IT HAS GROWN
VERY DARK BY NOW... THE PLEASURE AND PAINS OF
THE TWO CREATURES ARE HEARD AS THE STAGE IS
COMPLETELY ENGULFED IN DARKNESS.....)

CURTAIN

[The page contains faint, illegible markings or bleed-through from the reverse side.]

.....

1998

WENT TO LOOK AT HIS MAN 1905

7000 18 12, 13-14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846,

ELWOOD RAICES THE PIPE

222

— — —

— — —

1

44

— — —

10

144

• • •

JEAN

E DUARD

JEAN

EDUARD

JEAN

EDUARD

JEAN

EDUARD

JEAN

EDUARD

JEAN

that's the first!

JEAN

All sizes shapes and colours...Just

JEAN

t...

FROM THE AUDIENCE

JEAN

What was that?

JEAN LOWERS TATE TO LOOK

JEAN

Nothing...You heard nothing.

JEAN

...

(STARTS TOWARD AUDIENCE)

JEAN

(STARTS AFTER EDWARD)

EDWARD

(HAS SEEN THE CREATURE) (CREATURE IS
CROUCHED DOWN IN THE AISLE)

....

...

...

....Haven't you seen a body naked before?

....

...

...

...

..

..

EDUARD

What a very dirty mind, F

(GUIDES CREATURE)

No, it's alright...He's a friend.
(CREATURE GOES WITH JEAN)

EDUARD

He's beautiful.....Absolutely beautiful...May I have him?

JEAN

He's mine...He belongs only to me.

EDUARD

What about William?

JEAN

What about William.....

EDUARD

Does he know?

JEAN

Of course not...It's none of his business.

EDUARD

What if he finds out?

JEAN

What?

EDUARD

Where does he live?

JEAN

Is he there?

(POINTS AUDIENCE)

As far as I can make out...he just exists on the rooftops of Paris.

EDUARD

Do you feed him.....

JEAN

I do.....

EDUARD

Did you feed him before you?

JEAN

I'd rather not think about that.

EDUARD

When did you find him?

JEAN

That very same night I took this Garrett.

EDUARD

Just like that...

JEAN

Just like that...

...are one of the lucky ones, Jean.... I suspect that you
 through life lucky.... Some people get it... other
 force theirs... I'm worried about William, I.C.P. at
 any circumstances find out about it.....

JEAN

I shall be careful.....Eduard, would you mind?

EDUARD

You want me to go.

JEAN

Would you mind.....

EDUARD

Of course I mind.... I mind terribly.... I'll go....
 (RELUCTANTLY HE CROSSES TO THE STAIRS)
 You don't think that possibly I could just let him go....

JEAN

No, Eduard.....

EDUARD

Damn.....well, I'll see you probably.

JEAN

Later?

EDUARD

Oh, goodby.... Then you can tell me all about it... I'll see you....
 (EXITS)

JEAN

GUITE SURELY HE WILL IF WE GET IT...
 GOES TO THE TABLE AND BRINGS A BASKET OF
 FRUIT TO THE CREATURE... CREATURE GRABS AN
 APPLE AND PAVENOUSLY BEGINS TO EAT IT...
 JEAN SITS AT CREATURE'S FEET WATCHING...
 A FEW MOMENTS AND CREATURE GETS UP AND STARTS
 TO WALK AROUND THE ROOM, EATING... HE GOES
 AROUND AS IF TRYING TO FIND A PLACE FOR SOME-
 THING... HE SQUATS... HE IS ABOUT TO DEFECATE
 ON THE FLOOR... JEAN, SCOFFING, RUNS TO STOP
 HIM,

No....No, you mustn't do that...Come...

(TAKES CREATURE TO A SCREEN AND POINTS NEAR
 IT,

There...There...

(THE CREATURE UNDERSTANDS)

Here.....

(JEAN GIVES CREATURE SOME PAPER... THE CREATURE
 DOESN'T UNDERSTAND... JEAN SHOWS CREATURE HOW TO
 WRITE)

OF THE

JEAN

ANDS WILLIAM HIS

WILLIAM

JEAN.
I've finished another poem...May I read it to you?

WILLIAM
Please.....

JEAN
(GETS POEM FROM SIDE TABLE)
I do hope you like it...I must not let it go...

WILLIAM
That's kind of you, Jean...Read it to me.

JEAN
(READS APPROPRIATE POEM) (CHOICE OF ACTOR)
Do you like it?

WILLIAM
May I see it?
(HOLDS OUT HAND FOR THE PAPER..JEAN
GIVES IT TO WILLIAM...A MOMENT OF WILLIAM
READING...THEN WILLIAM TEARS UP THE SLIP
OF PAPER)
It's not very good...is it?

JEAN
Why did you do that?
(JEAN SCRAMBLES FOR THE PIECES)

WILLIAM
(GRABS JEAN BY THE SHOULDERS AND PULLS
HIM UP TO HIS FEET)
I don't want the world to share my poem...You wrote it for me
only me...Then I shall be the only one to see it.

JEAN
You are too cruel....

WILLIAM
That is how I am able to keep you, dear Jean. Cruelty is sometimes
appreciated...History doesn't remember the good deeds one does or
the bad...They are the history makers, those that do horrendous things.
They are the remembered ones...

with you...Beauty is always revered.

WILLIAM
 Good, doesn't it make a good copy...
 to be late, aren't you?

WILLIAM

JEAN

(QUICKLY GOES BEHIND SCREEN TO START DRESSING)

It is our first time...I don't want to be late...
 when I'm with you.

WILLIAM

should stand still when you are with me.

JEAN

(REAPPEARS FROM BEHIND SCREEN WITH REMAINDER OF HIS CLOTHES IN HAND)

finish dressing on the way down stairs...
 (KISSES WILLIAM)

not be late...Eduard would kill me...
 (AT TOP OF THE STAIRS BY NOW)

WILLIAM

do well to be late...Isn't it a way to Edward that he...
 my boy, always be at least a little late...It makes an
 impression on one's admirers."

JEAN

moment...It is Edward's night...The shoes on the other foot to
 it...I shant be too long.....

WILLIAM

long?

JEAN

should be back by eleven.

WILLIAM

I shall expect you then...I shall give you a treat, Jean...I have
 for you when you return at eleven...It will be ready so don't
 late.

JEAN

shant.....Goodbye.....
 (EXIT)

(A MOMENT...WILLIAM CRO
T STAIRS AND PE
A FEW MOMENTS THEN
AND BRINGS IT DOWN TO
STAIRS LEADING TO AUDITORI
HE STARTS TO DRUM HIS F
OF HIS CHAIR....THE LIGHTS
TO BLACK)

A FEW MOMENTS...THE LIGHTS
UP...WILLIAM IS ASLEEP...CREATURE IS
IT WILLIAM CRO...STAIRS AND PE
OF WILLIAM...A TOWER BELL TOLLS IN T
T HE N...STAIRS AND PE
WILLIAM SEES THE CREATURE AND STAPES
FOR A MOMENT OF T...T...C...T...
FEELS HER OUT TO TO...T...T...T...T...
CREATURE, SMILES, CHARM...CREATURE T...T...T...T...
HANDS AND TURNS THEM OVER TOO...T...T...T...T...
HE THEN LOOKS UP TO...T...T...T...T...
FOR SOMETHING...WILLIAM...T...T...T...T...
GENTLY TAKES CREATURE...T...T...T...T...
UPSTAGE CENTER...WILLIAM GENTLY...T...T...T...T...
REPEATEDLY...WILLIAM GENTLY...T...T...T...T...
UPSTAGE AND DOWN TO HIS KNEES...T...T...T...T...
CREATURE'S HANDS AROUND WILLIAM'S WAIST
WILLIAM STANDS LOOKING TOWARD HEAVEN THEN
WE SEE HIS HANDS MEET BEHIND HIS BACK...
WILLIAM SLOWLY TAKES OUT A KNIFE FROM HIS
COAT SLEVE AND PLACES IT ABOVE CREATURE...
WILLIAM SMILES AND SAYS.....

WILLIAM

Creature.....
/CREATURE LOOKS UP AND WILLIAM PLUNGES
HIS KNIFE OVER AND OVER AND OVER AS THE
LIGHTS FADE QUICKLY TO BLACK)

CURTAIN

(THE TOWER BELL RINGS ELEVEN IN THE DIS-
TANCE AND THE CURTAIN RISES ON A DOMESTIC
SCENE...CANDLES ARE LIT...FLOWERS ARE CENTER
ON CRATE SERVING AS TABLE...WICKER CHAIR IS
PLACED ONE SIDE OF TABLE AND CRATE ON THE
OTHER...WILLIAM, HUMMING, IS PLACING A STEAM-
ING BOWL ON THE TABLE...A FEW MOMENTS AND JEAN
APPEARS AT THE TOP OF UPSTAGE STAIRS

JEAN

It's lovely, William...You kept your word...You've made us supper...
How delightful...

(REMOVING HIS JACKET)

WILLIAM

Shall we eat?

JEAN

...well starved...

WILLIAM

(GUIDING JEAN TO WICKER CHAIR)

...I want you to sit here...Place of honour...
(SEATS JEAN)

JEAN

like a queen.

...not like one...I do hope you like it...
(TASTING)

JEAN

WILLIAM

...I know how well you like your beef stew.

JEAN

(TASTING)

WILLIAM

...like it? I thought you might...I'm sure you know a lot of things about me that I don't know.

JEAN

...I know you quite well.

(DURING CONVERSATION, JEAN GOES TO EAT)

WILLIAM

...right...Tell me about these...if you know of any...

JEAN

...that you must love me very much to go to all the trouble to eat this fabulous meal for me.

WILLIAM

...what the Hell do you know of real love...Love is very close to hate...One can kill for love if one really loves.

JEAN

One can kill one's love also.

WILLIAM

Love and hate are one word sometimes...Sometimes they are very hard to tell apart.

JEAN

(A PAUSE)

WILLIAM

JEAN

Tell me about Mark.....

WILLIAM

What do you want to know?

JEAN

How did he die?

WILLIAM

I killed him.

JEAN

(STOPS EATING)

You didn't.....

WILLIAM

Oh.....But I did.

(POKING AT FOOD ON HIS PLATE)

JEAN

You're joking.....

WILLIAM

Never about love, Jean....That is one thing I never joke about...
loved Mark very much...Even more than you.....He was very
heroic.....More so even than you are of Opium...I often helped
take it...I took great pleasure in this...most a ritual...I knew
that the more he took.....The more he could take...See this...

(SHOWS ARM WITH FIST)

He could take all of this...I took years to train him...I was
trained well...Our moments together, grew larger and larger....
More pleasantly obscene...sinner than life...existence...you see,
my dear Jean, the more you take...the more you will want out of
life.....I needed only to look at Mark, to become aroused.
One day, there were no more heights to be reached...He wanted to
go beyond...he pleaded with me to help him to get there...I gave
him more than he needed...he wanted it so much and I would do
anything for him.....I know, Jean, I loved him.....he loved me.

JEAN

I'm ill.....

(GAGGING ON HIS FOOD)

WILLIAM

What?

JEAN

I don't feel well...

WILLIAM

I'd almost forgotten.....My surprise.

(CROSSES TO GET A COVERED TRAY)

I have a glorious surprise for you, my love.....

(PICKS UP THE TRAY ON TABLE AND

LIFTS THE TOP.....WILLIAM'S HEAD

IS ON THE TRAY)

Eat.....It's the rest of him.....

BLACK OUT:

JEAN

FI 1 41

JEAN

EDUARD

JEAN

EDUARD

JEAN

EDUARD

JEAN

EDUARD

JEAN

(PUTS HIS HEAD ON EDUARD'S SHOULDER)

FI 4 I

Don't move forward...Life should never be looked on...There are too many things in store around each slippery corner...Don't stop moving on, or life will tread you into the ground...As long as you keep marching she will march with you, proud to be your friend...At once you lose step and lag behind...she will disown you and crush you into the dust.....So keep your chin up, my dear...hold your head high...and keep marching.....You may end up in front of life's parade.

JEAN

Is life always to be treacherous?

when one is young it's not too bad. But one can't do it
for life has to be ignored....And eventually the boy

what will happen to William?

possible treatment...who knows? Problems of the
such as William's, start when one is quite young.... Only hope
his sake, he will not have to spend all his life there.

JEAN
I don't know...at least that

EDUARD
I don't know...at least that

JEAN
I don't know, and I don't know...at least that
or told me that...The mind shall reign supreme.

EDUARD
I'm always right, dear boy.....

JEAN
That's my line.....

EDUARD
Not any more it isn't...it shall be mine to show on...on to
your ego so much any more...it must be it with others.

JEAN
Why couldn't I have one lover with a little of the mind that
in William mixed with a little of the body I loved on my
the Rooftops.....Why?

EDUARD
Do you remember weeks ago, you had just taken this Barrett
you to get all you can out of life....To enjoy the moments?
the tragic ones for you may need them?

JEAN
Yes.....

EDUARD
Well then, use them...Go out and write about them.

JEAN
I don't want to share them with anyone.

EDUARD
Nonsense.....you must....Make your living off them...Show the world
you have lived...Show them your scars...Be proud of them...Exhibit
yourself....And for God's sake...charge admission...You must
tuck something away for tomorrow...For tomorrow it may rain.
(FLASH OF LIGHTNING AND THUNDER)

1 ...

1 ...

100.0000

.....(HE CLIMBS INTO THE SEC IN)

1: You gotta go to work?

.....

.....

.....

.....

.....

.....

.....

•

...

.....

.....

don't you call us... to let you out to go play house...

CUT TO: TWO SHOTS...

JOE: *Enter Joe* What would Sharon say if we did that... huh...

CANDY: She don't care..

JOE: Like hell she don't...she didn't let you out to go play house, me...she wants you back for the matinee.. you still got a lot of milage left in you

CUT TO: L.A.D. CANDY: Is that all you care about?..

CUT TO: JOE: If I told you different..~~I~~ be lying wouldn't I...
TO GET DRESSED..HIS SHIRT FIRST)

CANDY: Yeah...I guess so..

JOE: (CANDY PUTS AS HE PUTS ON CANDY)you wouldn't want me to let you
would you(HE KISSES HER ON THE FOREHEAD)

CANDY: No....

JOE: Well then...lets just keep it the way it's always been..okay..
TIMES OFF FRAME)

CUT TO:CANDY: Okay...(SHE PUTS ON HER DRESS)when am I gonna see you?

JOE OFF SCREEN: Soon.

CANDY: That aint no answer...

CUT TO: TWO SHOTS: JOE IS DRESSED AND IS PUTTING ON HIS TIE

JOE: Look...Candy...How long have I known you?

CANDY: About two years...

JOE: And we always hit it off...right?

CANDY: Joey...(PUTTING HER ARM AROUND HIS NECK)

CUT TO: CLOSE UP..TWO...

JOE: Things are good ...just the way they are....you're a great lady...
wouldn't tell you that...if it isn't true... could I?

CANDY: Nooo...

JOE: Well then what more do you want?(HE WALKS OUT OF FRAME)

...NO SHOT...LO RE...

JOE: Why don't you go out... I... Jerry...

JOE: Like that...I don't mind...

JOE: Just sure...I can't go... Jerry... I... I...

JOE: Well known...

JOE: Why don't you get a divorce...you told me you don't get it to...

JOE: Why don't you divorce her...

JOE: You been married eighteen years to the same woman... she's the...

JOE: One of the reasons I've gotten... I... because ever...

JOE: She's happily married... ^{C.U.}... don't see too much of each other...

JOE: She's a fantastic actress...you'd think our marriage ^{THOUGH} ~~was~~...

JOE: The way she acts when we're out...she's a bitch... cold cold -

JOE: A bitch...If I ever divorced her I lost everything I've ever worked for

JOE: Just cut out all this shit about lying house...CUT

JOE (CLOSE UP) I'M sorry Joe...

JOE (CLOSE UP) I know you are...

JOE: NO SHOT...

JOE: When ya want to see me?

JOE: Mrs Greene will get in touch with you....Give my best to Sheron...CUT

JOE: (CUT TO) ...THERESA... (CUT TO) ...KILLER... (CUT TO) ...

JOE: STOP AT...MARVIN...(HIS CHARACTER) IS LOOKING AT HIS WATCH...HE ADJUSTS

JOE: ...IF HE HAS BEEN SITTING TOO LONG AND JOE SLIPS FROM A BUILDING

JOE: Where to boss?

(LIGHTING A CIGARETTE) City hall...(HE GETS IN AND THEY DRIVE OFF.

THE HOUSE..BUTLER AND DIOR...

HE DOWN THE STAIRS IN

1. A VASE OF (24.6) 40323

Don't give me any of that shit, th...I s - yo

You didn't see nothing...I s - yo

It was coin'...

DIOR: Live hell...I s - yo

money from her for...I s - yo

PUTS DOWN FLOWERS

TO SHUT:

You just keep your mouth shut...If you tell Sharon...I s - yo

I'll break your ass in two...You hear me...I s - yo

Take your hands off me...I s - yo

IF YOU EVER LAY A HAND ON ME AGAIN....

Look...why don't you forget your s - yoI'll tell y - yo

Suppose I work out a deal with you....

I'm not interested in any of your deals...I s - yo

LIVING ROOM..LONG SHOT: DIOR'S ENTERS AND STARTS STRAIGHTENING UP

(DIOR) What ya want to get mad at me for?...

I don't like the way you do business...I s - yo

I won't say anything to Sharon...this time...But you have to promise me

I won't catch you again....I don't understand you...after all she's

here to help you...If it weren't for her you'd probably be right back

where you came from...

DIOR: I won't ever be back there again...I'd kill myself first...

DIOR: Oh come off that shit, man...You can't play on my sympathy's...

I know every trick in the book...So don't give me any of that shit...

LONG SHOT..BUTLER: (MOVING TOWARDS DIOR) You won't tell?

DIEDRE: Not this time...but it had better be the last...

BUTLER: It's never done it before...

DIEDRE: You're not only a thief ...you're a liar as well...
(SHE EXITS
FRAME)

C.U. BUTLER: Who you calling a liar.

C.U. DIEDRE: Youyou prick...

M.S. TWO SHOT: DIEDRE: It isn't the first time ...I knew that something
was funny for a long time ...But I had to ~~wait~~ catch you ~~so~~,
so don't tell me this is the first time....

BUTLER: You're shit... ya know that
AT LEAST

DIEDRE: Yeah I know that....but I admit it...I'm a fucking whore...But ~~that's~~
one thing I'm not ...and that's a ~~liar~~...fucking thief...

C.U. DIEDRE: Look Butler...I won't tell Sharon that you been skimming there
ever you could...I happen to know that you've been even taking it out of the
kitchen money....

C.U. BUTLER: Like hell I have...How do you think that?

M.S. DIEDRE: I checked with the receipts from Di'agostino..I went over there
this morning...It don't jive ,baby...

BUTLER: Bitch...

DIEDRE: Yeah...That's right...It takes one to know one...Just stay out of
the cookie jar... (SHE EXITS OUT OF FRAME)

L.S. BUTLER: You think you're smart..don't you?

DIEDRE: No...Wise...I've been around...

BUTLER: You look it too...

DIEDRE: Just don't...Dont...Okay?.... (SHE EXITS INTO THE HALL)

BUTLER: (CALLING AFTER HER) Fuck you..... (SHE EXITS)

[illegible]

IS TRYING TO RUB A SPOT OFF OF IT...

BODY: Last time I'm going to buy a dress at hrb chs....

DIEDRE: (MOUTH CLOTHED FLAT) Don't you look before you buy...

BODY: Well I was in a hurry and I had just come from the dressers and
do you know who I saw today?

DIEDRE: No.. But I'm sure you're about to tell me... (MOUTH CLOTHED,
FACED SHOT...HEAD OVER DIEDRE SHOULDER...

~~Remember~~ BODY: Remember that girl that used to work for Sharon...the one
with the body odor...

DIEDRE: Carol?

BODY: Yeah..That's the one....all she got married...

REVERSED SHOT: OVER BODY'S SHOULDER: DIEDRE: Good for her...Come on Body..
we haven't got all day...(BODY STEPS INTO THE DRESS)

BODY: Yeah...She's pregnant...She's been married for a year now...Get the
flies...

DIEDRE: It's going to be a busy night tonight.... lot of buyers in from
Miami...Got to look your best...(ZIPS UP DRESS UP TO NECK OUT OF FRAME)

M.S. BODY: (FIXING HAIR)How do ya like my new hair do...

DIEDRE: It's too ethnic...

BODY: What?

DIEDRE: You look like a nigger...

BODY: That's a terrible thing to say...

DIEDRE: You know ^{How} Sharon likes you to look ...

BODY: Want me to change it? L.S

DIEDRE: Not now...Maybe later. You want to work drinks tonight?

BODY: Do I have to?

DIEDRE: Wish you would(SHE EXITS INTO THE OTHER ROOM)

BODY: (RUBBING SPOT AGAIN) Damn thing looks like a cone spot...(SHE GETS
OTHER ROOM)

STATED THAT IN STATEN ISLAND...
THESE BUREAU BUSSES DO NOT GO TO THE ST...

JO ANNE GOT AND GOES AROUND AND CRIES
WERE WAITING FOR JO ANNE TO GET OUT...

Come on Jo Anne...I want to talk to you...

Can't we sit in the car...

Fresh air's good for you...^{SUP}

Come on....(she says) ...

THE CAR...SI...
^{Jo Anne!}

Where are you?

WITH A POLKETT
KNIFE

I told ya...Staten Island...

~~STATEN ISLAND~~ HERE IN STATEN ISLAND...

Does it matter?

Jo... I'm sorry Tom....

About what?

....You know...

As I don't know...suppose you tell ME...

About quitting....see Tom .. I'm going to get married in a few
months and ...well...with the way you been giving me outta my earnings an
that I could make on my own I thought that maybe you wouldn't mind.

GETTING MARRIED...now what's a shore like you getting married
for...You think you can go straight after fixing everything in place
there....

SAYING IT OF SILLY SUB LASHING:

JO ANNE: AND JO ANNE: It's true Tom...I met someone...he wants to marry
me...

Shit...

You want me to come back I will Tom...I'm sorry...

20 June

TULL: Silly Bub...you wanna piece?

JO AVE31 No Tom...

(SLAPS HER)

TOU: Shut up... (H. EXITS OUT OF FRAME.)

TWO SLIP FOR MR. SILLY B53, 10. 2023 1123.

TOL: You want her?

SILLY BOB: I've been dying for a piece all day..(Bob is crying)

TOE: She's all yours....

L.S. JO JO ME STARTS TO R.I BUT SILLY BOB IS TOO QUICK...HE KEEPS GETTING
OFF...ALMOST LIKE GAMES...DIFFERENT SITES AS AVAILABLE... & END UP IN THE
CORNERED IN ONE OF THE BOSSSES...SILLY BOB LOVES IN AND JO JO ME TRIES TO
HE SLAPS HER AND KEEPS SLOGGING HER UNTIL SHE FALLS....

CUT TO: SHOT OF TOM TAKING OUT A SHOVEL FROM THE CAR...

CJT TO: SILLY BOB ON TOP OF JO ANNIE IS PULLING HER DRESS UP.

CUT TO: TOM AS HE WALKS OVER TO THE TWO CP TALKERS...

C.U. SIMLY BOB SWEATING AND REACHING A CLIMAX.

C.U. TOM...SILTING..

C.U. SILLY BOB FINISHES...

TWO SHOT OF SILLY BOB TURNING JO ANNE'S FACE AWAY FROM CAMERA. (SHE WAS
AND CROUCHED, C, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840

M.S. GILLY BOB GETS UP [✓] ~~4:30 PM~~ ^{4:40 PM} ~~THE~~ ^{HE} SHOVEL ABOVE IS RE D...

CUT TO: SILLY BOB GETTING ANOTHER SHOVEL OUT OF CAR AS HE HEARS THE SHOVE
SMACK ON THE GROUND SEVERAL TIMES

CUT BACK TO REVERSE SHOT OF TOM, AND SILLY BUB STARTING TO DIG ..

AND GO UP THE STAIRS AND INTO THE FIRST DOOR OF THE INTERIOR... DOORS ARE CLOSED AND AFTER A SHORT WHILE... FROM ONE SIDE OF THE HALL TO ANOTHER WITH SOME UNOPENED BOTTLES, SHE YELLS OUT...

Somebody got the door...(HE EXITS)

THE STAIRS COME DOWN... (SHE REACHES THE BOTTOM OF THE STAIRS... IS ALMOST...)

body... (SHE IS CHASED BY A BOY (CYRIL) WHO IS...)

...DIEDRE CONTINUES TO DOOR AND OPENS IT...

Oh for God's sake... Freddie... how are ya... (SHE IS...)

...DIEDRE (AN OLD FRIEND) what are you doing here? Come on in... (SHE CLOSES THE DOOR)

I came to see Sharon... She in?

She's due here any minute... I thought maybe you'd come to see me...

You look great... How's long it been?

At least a year...

It's been longer than that...

Diédre... this is Sam... Sam Malcolm... Diédre and I used to run around together...

That's all it meant to you... I had a crush on you... You know that?

Really?... You mean I missed my chance... You know I'm a born bachelorette... too many things going for me to settle down... I tell you that at the time...

You still teach?

Oh huh... In fact Sam here is one of my students...

That right... COME ON... LET ME TAKE YOU A DRINK... YOU LOOK AS IF YOU could use one... (SHE ESCORTS THEM THROUGH INTO THE LIVING ROOM)

TO: LIVING ROOM: L.S.

Doody!

~~Butler~~ IS AT THE VAN IN THE CORNER OF THE BAR... J... (IT IS ACROSS THE ROOM TALKING TO BUYER TWO... BUDDER... I... G... AND I... JACKET... CIGARETTES... PORNOGRAPHY... ACT... TALKING... BUYER THREE IS AT THE A YOUNG BLACK BEAUTY... LOOKING AT PICTURES IN THE THE... OF... PEOPLE ARE AROUND THE ROOM HAVING A GOOD TIME....

DIEDRE CROSSES OVER TO BUYER ONE AND SAYS:

DIEDRE: Come on salt... That's enough of that now... If you want to play you go into one of the rooms upstairs... Butler... (C.L.M.)

M.S. Butler: Yeah...

OFFSCREEN: DIEDRE: Take salt to one of the rooms will you...

BUTLER: Yeah... right... One minute... (C.L.M. GOES OFFSCREEN)

M.S. DIEDRE ~~Butler~~ ^{Doody} ...

DIEDRE: Excuse us salt, but ~~Butler~~ ^{Doody} has to make a drink for our friends... you go with Butler ~~here~~ and she'll be up in a minute... Okay?

C.U. WALT: Why can't she come with me now...

C.U. DIEDRE: She has to make some drinks for our friends ~~here~~... You go upstairs and make yourself comfortable...

M.S. (BUTLER) (ENTER FRAME) Come on salt... Let's go upstairs... ~~Butler~~ ^{Doody} will be right up... (HE STARTS OFF WITH HIM)

ANOTHER ANGLE: DIEDRE: What do you want Sam?

SAM: ~~Butler~~ Rum and coke...

DIEDRE: Fred?

~~Butler~~ ^{Doody} ~~shot~~: Same as I always have... Remember what it is?

DIEDRE: Course... Scotch and water... no ice... Right?

FRED: You do remember...

DIEDRE: A lot of things....

M.S. ~~Butler~~ ^{Doody} ... would you be kind enough... (~~Butler~~ ^{Doody} starts off) Thank you.

you look like some ... I ... all ...
 still the one with ... ~~...~~ ... going with any-

how long you worked for Sharon?
 It'll be three years next summer...
 do you think Sharon will be back?

soon...
 this we have time?
 I'll save time ... ~~...~~ ... exercise ...
 have some old times to talk over...

... WITH DRINKS) ... scotch and water (exit)

Go right ahead... (...)

HIS DRINK AND STARTS OFF)

... FLEES ... (...)

... IS SITTING ... (...)

HE IS SITTING)

Hi...

Hi...

Hi! If I join you?

No... Come on... (...)

Hi! I haven't seen you here before...

By first time...

Friend of Sharon's?

No... The friend I was just with.

Oh... Ed;...

Fred's a friend of Sharon's...

You seem a little uncomfortable...

Oh? Is that?

JANE: Are you?

C.U. SAM: Yeah...

JANE: OFF.S. Shouldn't be...

SAM: (L.S. 113) You're old...are you old to be out here?

TWO SHOT: JANE: You think I'm bold?

SAM: Now...just ...comfortable...see I feel better already....
 ? RIGHT TALKING CLOSER BY YOURSELF) I feel this much better?

JANE: Uh huh....what's your name?

SAM: Sam....Sam Malcolm....what's yours?

JANE: Jane...Jane Merridith...(F.L. THE C. 113) ^{Daddy}

AGAIN WITH BUYER AT HER CUE AND TWO CH. THE 113)

SAM: Looks like she's picked up ^{one}...

JANE: She can handle them... (L.S. 113) (F.L. 113)

JANE: C.U. YOU want me to make you another one?

SAM: OFF.S. I don't really drink..

JANE: I'll get you a plain coke if you like...

C.U. SAM: How do you know that was what I was drinking?

JANE: OFF S. I watched...

SAM: You always take such an interest in your....what should I say?

TWO SHOT:L. JANE: Customers?...Lets not play games... no I happened to see
 what you liked to drink...

SAM: YOU notice with everyone?

JANE: Just those that catch my attention...

SAM: I feel flattered...

JANE: It's not flattery...

C.U. JANE: May I ask you something?

C.U. SAM: YOU can ask me anything.

C.U. JANE: Have a lot of hair on your body?

C.U. SAM: (LAUGHS) Yes...matter of fact I do...why?

J: I dig him...It gives a wild... (B...?)
 Hi...? ...? ...? ...? ...? ...? ...? ...? ...? ...?
 ...? ...? ...? ...? ...? ...? ...? ...? ...? ...?
 This is Bubber...Sort of the mascot around here...He gets a little
 ...? ...? ...? ...? ...? ...? ...? ...? ...? ...?
 I'm not pushy...I'm charming...Cheerful...and some...? about some
 ...? ...? ...? ...? ...? ...? ...? ...? ...? ...?
 Bubber....
 Oh...all right.... (SIDE TO S.M.) Best bread in the place... (MIS)
 (TO S.M.) He's crazy...
 Yeah...like crazy...
 BUTLER APPENS) BUTLER: Where's Fred?
 Upstairs with Diedre...
 Get them will ya...Sharon's here.....

CUT TO ACQUIRE'S OFFICE: MISS GALLIE IS SITTING AT A DESK...
A FEW MOMENTS AND JOE BUERS IS HERE TO VISIT...
TARD HIS OTHER OFFICE..

GRABER: Tell it's about time...Do you know what time it is?

JOE: why...what's wrong? (HE LEAVES HIS OFFICE)

M.S. GRABER: You were supposed to go to that ~~fund~~ ^{C.O. DANCE}...
milk fund...Do you realize that some poor unfortunate ^{Planned} ~~will~~ ^{will} ~~be~~ ^{be} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~country~~ ^{country} this summer because of you..

JOE: Cut out the shit...who called?

C.U. (LOOKING AT HER NOTE BOOK SHE HAS CALLED WITH HER SINCE SHE

GRABER: The mayor's office called and want you to be there on Thursday.
It's okay with your schedule..I already checked...Your wife called ^{many} ~~times~~ ^{times} and wants you not to forget to get Eddy's birthday cake at ~~Bottom~~ ^{Bottom}

How was the piece of ass?

M.C.U. ^{Joe} what do you mean? What makes you think I've been screwing around?

C.U. GRABER: Every time you come in here...Do a quick douche and change
your clothes ..I know you been screwing around...

M.S. ^{Joe} Jesus...Your worse than a wife...

GRABER: Lister buster..after working for you for fifteen years I can tell
when you gotta go to the crapper...

JOE: (HAS CHANGED AND IS PUTTING ON A NEW TIE...HE HOLDS OUT THREE) What
one should I wear? (TALKING TOWARDS GRABER)

C.J. GRABER:(OVER JOE'S SHOULDER) Where ya going now?

JOE: (OFF S.) Louie's office...

GRABER: ^{that's all -} You gotta stop screwing around with that bastard...You want to get
caught?(SHE IS ADJUSTING HIS TIE)

M.S. JOE: I'm careful....

GRABER: Yeah..but he's not....They're going to catch up with that prick ^{one} ~~one~~
of these days and you're going to get caught in the middle...

He's done a lot for me....

You've done more for him...

...hand washes the other...

...and kisses another...

(ALICE OVER TO ALICE TO GO HIS H.I.) I don't...

You don't need that kind...I've got another...

New York's full of work...and everybody's...

~~...and everybody's...~~ ...and everybody's...

You going to that teachers union with Lorraine?

Yes... Be careful of ^{SEI} photograph ^{BP} ...don't want to

to explain ^{IT} to anyone...

Why don't you get married again...I got ten years...there

one other was unfortunate ^{SLB} ...of me...

I've been married three times...legitimate...and died and the other

was dumped...I'm not sure any more time being treated on a waitress

take care of some guy who drinks too much...or is jealous...or is a...

fat baby...not me...un...un...You see...with you ^{+ME} it's all over it five

hundred things and I can go home, or I can go to work, or whatever I want

to do...you know I got enough stashed away to take care of me like

you for the rest of my life...I don't have to work...

Well why don't you quit?

^{C.V.} I've been working all my life...I had to support my mother at six-

teen...If I quit now...I'd go out of my mind...so time at all you'd prob-

ably be going back and forth on the Staten Island ferry...Carrying

Don't buy Judy Bond Blouse' shopping bag...

Why don't you go home...

I got one letter to get out and then I'll take you up on that...

(STARTS OUT OF THE ROOM)

3.

(2) (18)

You

... ..) 6 5 7 8 ~~.....~~

none....

T 513 13 40 1511
 Bubber... call
 my calls, Butler? (BUTLER EXITS UP THE STAIRS)
 my called... all her as soon as you get in...
 by the name of ~~James~~ left in a hurry... of her calls...
 business... red's here... the m.l. lola...
 is the living room?
 upstairs... I sent John... for him... lola's in the ~~living~~ living
 room...
 Fred... (EXITED... of Fred... Fred...
 Hello Fred... (EXITED... where you?
 I brought Lalcolm with me... he's in the living room...
 Have you talked to him?
 Not yet... Six him up... call her... little green...
 How about Sarah...
 Not?
 Butler... could you go get Sarah for me?... here is a...
 She's busy in No. Six... she should be out in a few minutes... The
 from Boston... You show every other Thursday...
 Tell me in the Study... send her in as soon as you can... (BUTLER IS
 UP THE STAIRS) Bubber... Babe... could you be so kind as to get your
 me... a martini... a good strong one...
 You want me to give you something... It'll pick you up... just like
 (STARTS HIS FINGERS DOING A LITTLE DANCE)
 You nut... so I don't want one of your pick me ups... Give that for
 customers... (BUTLER STARTS OFF) Oh and Bub... Send in Mr. Lalcolm...
 in the study... (MRS. AND FRED EXIT INTO THE STUDY)
 STUDY: SARON AND FRED ENTER:

...SHE SNUGS AND EXITS...

...SHE SNUGS YOU... **PRGO** ... I'm going to see you to
...we're so if you talk even ... (...) ...

...What's his father like?

...Real old school...right ...

...With all that money...

...It's always good to have a ... (...) ...
...American war... inherited ... (...) ...

...And the kid's going to inherit it from him?

SAM

...It if ~~can~~ can handle it... hates everything to do with it...

...I'll have it all after the old guy ticks off... and it now

...And I worked on him ... (...) ...

JOE (XOOR OPENS AND IT IS BO ...) (HE B+5 HER AARUN)

...Hey boss...It's McGuire?... wants to talk to you...see if you can

...Get him from him for that ... (...) ...I'm trying to see it...

...Don't you get enough of that around here?

...I'm tired of the real thing...I want to see it ... (...) ...

...What I mean?

...I'll see what I can do...I'll take it in here... (...) ...

UP THE PHONE

...ICEBERG: Sharon?...There's going to be a lot of ... (...) ...

...Partners in the Times Square area....there'll be a lot of talent

...And more in case you're looking for any....

...What makes you think I need talent...

...I got a friend of mine ... (...) ...back of the ... (...) ...

...Can't you give her a call?...Y ... (...) ...

...I could use a few girls...I have one that's leaving ... (...) ...

her a no?

J.C. ~~tiny~~ Tiny... her number is 451-2306... I'll her I told you
~~tiny~~ J.C. ~~ADAM~~: What's her name?

J.C. C.U. ... can't start... I can't call her direct because of... all...
 just can't... I got the info from the Mayor's office... all for you
 through one of your friends... on a... of land... I

DAY

~~tiny~~ ~~ADAM~~ soon... ()

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm... J.C. ~~ADAM~~: I'm...

...I'll lead us from the door...
 ...They got to make it look like a "fun city" for the tour-
 ...it would be a good idea...
 ...or something for a few...
 ...They have to be looked at...no addicts...no riot artists...I
 ...only the best...
 ...I got one that you want...her name is Cindy...I got a
 ...mine no...
 ...HE IS SITTING THERE) You want
 ...Cindy?
 ...Bring her by...I'll be there...at noon...I'm at 5...at
 ...fourth street....

~~...I'll be there...at noon...I'm at 5...at
 ...fourth street....~~

(10:00)

...TOM: Okay...no...I'll see you at noon...at 5...at
 ...fourth street?
 ...Yeah...I know her...
 ...She's an old friend of mine...she's a good girl...she's not a whore..
 ...because that's her business is...There's an awful lot of
 ...in this city that like dark meat...
 ...You eat of them?
 ...Listen Tom...I don't particularly like you...I don't like the
 ...about your business...I think it would be a good idea if you
 ...me off your visiting list...Just don't call me...
 ...friends like you I don't need...
 ...I'll be there...at noon...I'm at 5...at
 ...fourth street....

11: Take your hands off me...
out of here...(TO SLAPS...) ...
AND GIVE HIM A RIGHT TO THE CHAIR...
...
LOOSE AND I SHOOT IS AVAILABLE...
I ...)

3 OUT TO SHOT FROM BELOW ...
TIM: Don't get out of here ..if you ever ...
help me God ..I'll kill you...

DAY

L.S.

TO: TOM HOUSE: ...
...
...
...
...
... (DAY)

M.S. OVER SARAH'S SHOULDER: SARAH: What's the matter?
L.S. OVER SARAH'S SHOULDER: SARAH: I don't know ...I'm sorry...
L.S. SARAH: Sorry?...are you sorry about...Don't you want to?
L.S. SARAH: Yeah...I just...a..I don't know...

C.U. SARAH: Are you queer?
C.J. SARAH: Is that what you think?...I'm not.. I ... *SHE GRABS HIM AND HE POURS AWAY SWEET.*
C.U. SARAH: Oh...I see....maybe the wrong colour.... why didn't you say before
we started...You know I could find someone else ...
TIM *SARAH*: It's my first time here and I guess I feel uncomfortable...
under different circumstances I'd react better to you...I'm sorry..

SARAH: No need to be...(SHE STARTS TO GET INTO HER DRESS) Maybe you'd like
for me to just give you a blow job...Doesn't make any difference to me...
SARAH: (TO TIM) That would be nice...On the ... *(HE PUTS HIS SPOT ON)*
SARAH: I don't understand you.... can you ... You've been around, but
at you?

... SAM: I'm sitting here at the table... I guess
 ... putting... about... y...
 ... L.S.: I'll tell you... go
 ... have a drink and... ut... ~~...~~

... BUYERS... SITTING...
 ... SITTING ON THE
 ... IS STANDING, LEAVING... THE DOOR AND THERE IS A SIXTEEN
 ... GOING... DON'T...
 ... IS PHOTOGRAPHY...
 ... (SHOT AS AVAILABLE)

... SAM: I'm sitting... STAIRS... L.S. SAM: GOES
 ... L.S. SAM: I'm sitting... STAIRS AT THE CORNER
 ... HIS... BOTTLE...
 ... SAM EXITS INTO THE STUDY...

... JIMMY: SO... TELLING...
 ... SAYS:

... I can't make him out...

... Malcolm?

... Yeah... doesn't want to play... I tried everything but no response..

... and he's got problems...

... Is he gay?

... Just up tight ... I guess... I don't know... I think maybe you
 ... to handle him...

... Some guys get up tight in a place like this... It's too mechanical
 ... romance... You know... The old fashioned type... Could be..

... There's Fred?...

... He and Diane are... any way that's the way it looked to

... of them...

... Get... could you Hubber... ~~...~~

... ..

1892

1940

1990

THE UNIVERSITY OF CHICAGO PRESS

Figure 1

20
B BEEB KIDS ...where's Malcolm?

SARAH: Left him in the hall...

SARAH: Send him in....(SARAH ENTERS AND SAYS HELLO TO JP AND SIG ENTERS) SHE
STANDS AT THE DOOR FOR A MOMENT AND ...

L.S. S.M. ENTERS AND SARAH LEAVES THE TWO OF THEM ALONE...

S.M.: Having a good time?

S.M.: She tell you what happened?

SARAH: Sarah?....Yeah...

S.M.: Sorry...

SARAH: That for...You didn't do anything..

S.M.: I don't know what it is...

SARAH: I do...I've been around a lot...I may not look it Sam but I know
every trick in the book...^(LONG PAUSE) My mother, was a whore...when I was three years
old... M.C.U. I ~~REMEMBER CLEARLY~~ in the same bed she did...I couldn't ever get

sleep even, with the bed shaking all the time...My father left us when I was

born...My mother never really got over that...she just went downhill

from then on...She started picking up guys anywhere and for any price...she

even give it away...I guess she would ~~rather~~ rather have company of any kind

rather than be alone all the time...we lived in this one room apartment...

it had a hot plate that she used to cook on...I was lucky if I saw meat

of any kind to eat...She died of sclerosis of the liver when I was twelve

I ~~started~~ started selling it when I was nine...Crazy?...lot really...I grew up

rather fast..I always looked older than what I really was...I've worked

very hard to get where I am today...But every bit of what I have...I earned

on my own...I can call my own...See I know all about someone like you...I know what

your problems are and I probably would know how to solve them...

^{TWO SEATS} S.M.: You're something...^{SOMETHING SPECIAL} You know that...

SARAH: Think so?...I only sometimes wish the inside of me was as attractive
as the outside...

what it is...honestly it is...it's great...it's...it's...it's...

don't know...I told you all that...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...I don't...it's...it's...it's...it's...it's...it's...it's...

...he gets his rock off doing it...they don't think so...but if they

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

...it's...it's...it's...it's...it's...it's...it's...it's...

Dooy

It isn't a fault... I'm not at all... very... so...
around here I get the blame... It ain't fair...

You heard me...

Dooy

But Mr. ... I don't... (...)

Do as I told you... (JOHN'S STAYS ON ...)

~~... ..~~ Alright everybody... go back to what you
doing and have a good time... (...) **Buyer**

... WOULD HIM... I think it would be a good idea if you
felt... I think you've had enough...

... just ... started... to ... of me...

... it... Do as you're told... I don't ... to call it off ...
to you...

JOHN'S: (LIVING) Unit....

... ..

... .. **who HAS just ENTERED**
... ..

CUT TO ... IS BEING ...

1.3. 3... Everything alright?

3... Occasional hazard... doesn't happen too often ...
want a drink?

3... So thanks...

3... I need one... (...)
would you get me...

3... A good stiff martini... You need one... (...)

3... Bring it up to my room ... Sam and I'll be up there ...

3... (...) You sure you don't have one?

3... So thanks...

3... Living room:

3... MARTINI AND OLD & JOE'S ...

all you...I gotta go to

to see him I think he's using

of receipts...

did he get a duplicate?

SHARON

he found a letter... I'll get the numbers...

his book and we'll compare the numbers...

...a-bitch... it's going to be a fault catching him...

Leave it to old Bubber...I'll get the bastard...You told Sharon?

word against his...
Leave it to me...(BUBBER)...
(BUBBER)

...BUBBER: ...with vivid demonstration...

...moment...

...anything else?....

...Bubber...

...some good pictures...just got in...

...I'll get you a beer...

If you need anything now...just...(BUBBER)...
(CLOSING DOOR)

Bubber...S. ANOTHER: You'll have to excuse him... he gets
tired away sometimes...he means well...

I like him...has he been with you a long time?

...since I moved the place... sort of...
...find if I lie down while he talks...I haven't...
...since nine this morning...(SHE LIES BACK)...
...GO right ahead...

Come on...(PUTTING THE BED NEXT TO HER) Join me...

J.: I'll sit over here...

J.: I'll sit over here to rest... (SITTING DOWN NEXT TO L.R.)

L.R. (PUTTING HIS ARMS DOWN ON HIS SIDES) Sorry...

J.: (AFTER A MOMENT OF SILENCE...S.L. IS FOLDING HIS ARMS) Relax...You look as if you were going to have your teeth pulled...

S.L. (PUTTING HIS ARMS DOWN ON HIS SIDES) Sorry...

J.: What are you always sorry for?...

J.: You're right...I'm always saying that...I think that comes from being told I'm wrong by my father...it's strange...at my age...worrying about what my father says...

J.: (GETTING UP ON L.R. ELBOWS...CLOSING HIS EYES) So what...tell me...when was the first time you had sex...

J.: When I was twelve...there was this girl that a bunch of us used to run around with...she was a bit of a flirt...I didn't know her until one day she and I were in this tree house that we had built...she started kissing around and then first thing I knew she was on top of me...I didn't come that time...It was the next time we had it.

S.H.R.O.: Say it...

J.: Say what?

S.H.R.O.: Say the word fuck...go on...say it...

J.: Fuck....

S.H.R.O.: Don't you ever swear?

J.: Not very often...

S.H.R.O.: It's good for you once in a while...

J.: Maybe.....

S.H.R.O.: You're very sexy...anyone ever tell you that?

J.: Not really...

J.: They probably wanted to tell you that but have felt the need to barrass you if they did...

50 (12)

...feel better no?

... why are you taking all this time with me?

W shouldn't I...

... sure you have much better things to do...

01.01.2014

... 17 3 11...

Is that so?

7. Input: *

4. rot

Not father of [redacted] born [redacted] [redacted] [redacted]

made myself to blame...I let him...right?

And if I kiss you?

Course not...

4 It wont hurt...

is not making fun of me...

2b) Is one could ever make fan of you Sam... (3. 100.00 T HHI 201)

7. RESEARCH DESIGN - The research design is a plan or blueprint for the study. It outlines the methods and procedures that will be used to collect and analyze data. The research design is a critical component of the research process, as it determines the validity and reliability of the study's findings.

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

2. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ (Probability of getting two heads)

...HE IS SAYING OFF HER JAWS

701 A 3.023 , , IL, BLG:

1.5. DAY EXT

DOZ : ...
CAR TO 'S AND APPEARS ...
DOZ : Sharon;...(RE GETS OUT ...)
DOZ : Hello Tom ...fancy meeting you here...
DOZ : Think I could have a few moments ...
DOZ : Why don't you come by ...
DOZ : Why not now...my cars right here...
SHARON: No...I'll tell you what thought ... since you're so insistent,
Why don't we have some coffee ...there's a place just around the corner.
DOZ : Okay...If you want...(TO SILLY LUB AND IS ...)

MINUTES
DAY BAR

SHARON: ...
AND TOM IS DRIVING FROM A GLASS ...
SHARON: And that's what you wanted to see me about?
DOZ : That's it baby...
SHARON: First of all you stand...If I wanted someone to ...
buy in as you call it...You would be the last one on earth I'd ever take
in...I could trust you about as far as I could throw that bar over there.
Look at you...You have no class...You stink of cheap cologne...Your clothes
are cheap and flashy...Who the hell would want you as a partner?
DOZ : They ain't cheap clothes...I pay a lot for these duds...Get the fuck
outta here get off calling me cheap...Who the fuck's going to call me cheap and
get away with it...(... GETS UP)
SHARON: Sit down...I'm not through with you yet...
DOZ : You were through...the minute you started to call me cheap...
SHARON: (RINGS) I warned you Tom...(... STARTS TO ...)
DOZ : Take your hands off ... **you** ...you(...)
CUT WITH A KATANA CLOP...THE TABLE AND TOM GO OVER AND SHARON STAYS ...
CALLS...FOR THE CHECK...

GILBERT IS "A.I.D."

IN TOWN

AT EMPTY GLASS T

you are the ... health?

McGuire...Care for another?

I have to go to a small ... little ...

little too much...

Will be all there... () Oh and Theo... could you

get that number for ... Italy ...

McGuire...?

can make it any time you like...

refer not to go out in ... it tak

becomes very ... only ...

after six...That would be nice...

If you like... hat day?

Tomorrow...if you ... Y ...

It'll ... I ...

Get rid of it... it ...

discovered from ... that ...

It's a ... to

moving target"

not too sure that ... idea that you have in mind

runs a very straight place...so to speak..

range for our meeting ...I'll take care of the rest...

kind of a ...

will get ten per cent of anything that she might ...

I will in the future raise the ...

ten per cent isn't very much of...

absolutely not ... you may take it or leave it...does no

difference to me...you see I can meet Miss Smith some other way if you
 1. e...Don't be greedy either...I'm already...I more than I
 deserve...I don't particularly like greedy, crooked politicians...

JUL: The names are unnecessary...

MR. B. I never say anything that isn't necessary...Theo (CALLS) Theo...
 (MR. B. LAUGHS) Show Mr. McGuire out... Call Theo later and tell her the
 time we are to meet...(THEO TELLS DRI... THE GIRL...
 A ZIP) Good day....(LOOKS OUT THE WINDOW)

JOE: (STANDING) Well...a...don't you think...

MR. B. I'll show you the way out if you care...(MR. B. GOES TO THE DOOR)
 WITH A SKRLE HE LEAVES...A LIGHT...CUT TO:

C.U. MR. B. (HE IS SLEEPING) A LOUPE AND MICROSCOPE AT A LITTLE TABLE
 A GLASS BOX....

MR. B. (CLENCHING THE BACK OF HIS CHAIR) Hurry...Hurry to damn it...THE
 OPENS THE LITTLE BOX AND HE SEE A CLOSER OF A HYPODERMIC NEEDLE...HE
 HANDS PUT IT OUT OF THE BOX AND HE CUT TO:

MR. B. ALSO PLUNGES THE NEEDLE INTO THE BACK OF MR. B.

is a... what a... what a...

A TABLE IS SITTING THERE...

alter... is on the joint...

watch that... For's your father?

1

I had a fight ... You know how difficult it can be...
much money in your place?

...

...

is usual?

For's wife (1/13/57) For's 1. 10. 17

that day... I didn't think it would catch on so quick
touch turns to gold...

...

...

...

...

...

A

you like?

10-8

...

46

...

...

...

...

: Don't we have champagne?

..(SHE SLIDING THROUGH HER PURSE ACROSS THE ROOM)

Mr did you do that for...

I'm

... ..

I'm

... ..

't, with a gentleman of your calibre...

I'm ... you...(SHE SLIDING THROUGH HER PURSE ACROSS THE ROOM) (SHE SLIDING)

... ..

I'm

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... y 100 7000 x 0 1 2 3 4 5 6 7

It is I've just seen the real part.

... .. (7 0 0 0 0 0)

...

... 1 2 3 4 5 6 7 8 9 10

... .. 0 1 2 3 4 5 6 7 8 9 10

... .. 1 2 3 4 5 6 7 8 9 10

... ..

...

...

...

...

...

...

... .. 1 2 3 4 5 6 7 8 9 10

... .. 1 2 3 4 5 6 7 8 9 10

...

...

...
at the faintest idea... to move to New York to tell...
me his teacher at N.Y.U. ...or something like that...

...you know it's silly huh?

if I know...

to find out... or do you live working for a firm?

in...

...
...
...so much trouble ...I like it just as much as
a lot together ...open up our own place...

but stuck in no house...I like my girls to be

...it's safer and I got a chance to get into anything...

PAGES 40-44 MISSING

o ufficio di orroco...

things for sure before y ~~can~~ inform me.[illegible]

't get his arms for the job is in of money... I'll
 get a seventy five dollar a week...
 if you do it as long as it's done...
 in payment...

load that is interbred in America...it doesn't

... ..

... ..

... ..

... ..

history..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..

PAGE 47 WISCONSIN

... you ... y we et to business?

...: If you like...

... B. I deal in drugs.... and ...

college... carry only the best...not have
rather large roster of important clientele... can be
e or other...I'm sure...don't you agree?

...: I don't think so..

...: That's not a definite answer...

...: Could you give me one good reason why I should?

...: Okay... that other reason is as good as that?

... (JAMES) Bubber.....What did Joe McGuire say I could say about
carrying drugs in my establishment...

...: He said that you ran a tight ship... to ...
words..I pride myself on remembering details...

... (JAMES) STATION: Bubber...do you want to carry drugs...the hard
stuff?

...: No...why should we?

...: Why not?

... B. Are you out of your mind boss..
... why should we put it all on the line for ...
that stuff...we're all right the way we are...

...: I couldn't have said it better...

...: We carry pills and some ... handle all the drugs
need and we really don't ...

...: That's old stuff...PP ...

... B. (ALICE) (MID) Please here is ...Let me handle this....on second
interested?

...: No...

... B. I do think you should reconsider...Don't you?

PAGE 49 MISSING

... it's a bit of a...

... you - find it...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...
... for you...
... it's a bit of a...
... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

... it's a bit of a...

DAY

... ..

... ..

... ..

... .. being with you..

... .. That's nice to hear.. Tell me more...

... .. I can't tell when you look at me...

... .. You can.... (Bill LC

... .. I don't know who it is...

... .. expecting someone?

... ..

... .. I don't know who it is...

... .. expecting someone?

... ..

... .. I don't know who it is...

... .. IT IS FRED)

... .. May I see you ?

... .. come on in..)

... .. Have you talked to your father?

... .. He doesn't want anything to do with it...

... .. I was banking on it...

... .. Sorry Fred..

... .. I've told people that they should be there by the end of

... .. what can I do?

... .. the office... a distraction... in the office... I don't

... .. possibly... through that office... ..

... .. could you... do it for... .. you can

... .. to do... at that point... .. to pay any

ric... certain reason... do it is for me...
about... I've never as...
hard I've worked for ~~THE~~ case...

51: You have me feel like shit....You know my...
It's "lo" man...

: red...I can't...

52: Thanks anyway...I'll talk to you tomorrow...

: I feel terrible...

: ...b... (S) ...C...T...D...J...C...S...O...T...S...I...B...L...

: ...S...D...S...O...V...R...T...O...H...I...M...

: I couldn't help hearing...

: ~~...and a lot of others~~ ~~TOGETHER~~ ... of the black

... on me ~~to~~ to supply the arms...my father won't have any
thing to do with it... e couldn't care less for equality of the black.

: Nothing you can do?

: ... (C...C...O...N...T...D...O...O...R...D...S...E...C...O...N...D...I...S...O...P...E...N...P...R...E...D)

53: Oh...I'm sorry..I wouldn't have barged in like this if I knew you
and company...I forget to tell you, S... Sharon would like to see you.

54: You won't tell her I was here ..

55: Why should I ...It's your business...want me to wait for you?

56: No...That's all right.. I'll see you there...

57: Okay... (SITS)

58: ...I'll see you there...

~~...SHE ... I ...~~

~~...IT OF...~~

59: And no that robe... will you see?... I ...

HANDS IT TO HER...S...L...P...T...S...I...F...O...F...O...G...A...J...T...H...I...S...

2017-18) The following information

1 to 800 0707

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

UD 7.3.6 (n.d.) Chicago, IL (C) n.d. 1.2.57.1.3

AD T-1, b13(1), 3-13 (Rev. 10-17-68) F B I

PAGE NO. 105 PAGE TOTAL 75

SLANT AND TILT MEASUREMENTS 377 378 379

to get them..I thought I never Fred .

— — — — —

• •

174

1

DAY

SARAH
BEDROOM

54.

SARAH: SARAH IS ON THE PHONE...

SARAH: Tom....They worked it out....They're leaving now..(MR. BUTLER
TIE DRAPES IN HER BEDROOM WATCHING THEM LEAVE) On their way to Fred's...
that?...Just remember what you promised...Bye...((...
D LITTS A CIGARETTE) A CIGARETTE AND BUTLER...((...
CIGARETTE
IN HIS MOUTH -

BUTLER: One of the things I like about this place is that I have a phone
in every room....

SARAH: You listened?

BUTLER: I have ~~a lot of bad habits~~ a lot of bad habits
and one of my favorites is listening to other people's conversations...

SARAH: You going to tell Sharon?

BUTLER: It depends...

SARAH: On what?

BUTLER: How much silence is worth to you.

SARAH: On I see..

BUTLER: I thought you would...

SARAH: How much?

BUTLER: Ten per cent of what you make.....For now..

SARAH: Just for a phone call...

BUTLER: Be nice..I might want to raise it...of course I have another deal
you might be interested in...I'm getting ready to open a place of my own
I need talent of your looks and ~~character~~ ^{CLASS} to start with...maybe you would
rather work for me for a year, for nothing instead...

SARAH: I like the percentage better...Now if you will excuse me I have
to get ready...

BUTLER: Don't ever dismiss me like that..baby...I make a better friend than
an enemy....On second thought I like the other deal better....(STARTS
WORD HER PUTTING OUT HIS CIGARETTE) Give me a sample....(MR. BUTLER FOR
THROWING HER ON THE BED)

127

AD JAMES H. FLORES' CAR...DRIVING) . . . 222

دولت اسلامی افغانستان، وزارت معارف و اوقاف و صنایع مستظرفه، مرکز تحقیقات و نشریات، دفتر نشریات، کابل، افغانستان

IT'S OFF THE ROAD... GET OFF YOUR BUTT...

5. DATE _____ TIME _____ BY _____ OF THIS _____

1 1/2 T IN AND DRIVE 3 CAR OFF....SILLY AB AND TOM

W.S.J.R.

14E

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

DATE: 11/11/11

pub ... get ... on the ...

atch...I'll c l l y u l ter....(b n d r t [REDACTED] ...)

```

FACTORY:)

```

~~XXXXXXXXXXXXXXXXXXXX~~ CBT TO INT. OF REFRIGERATOR; SEARCH

72. DIO ... S ... R ... RRSLS ... IS

IS 2 74 901 17 3 25 25 73 24 20 7223 24 722 24 7222 24

APR 27 1968

[illegible]

1. DATE OF BIRTH 10/11/51 SS NO 10 10 1155 FO CT 100
 2. DATE OF 10/11/51 SS NO 10 10 1155 FO CT 100

OF THE GLASS... F 2A S42 IS FROM S42 50 35 42 () 1221

What is the value of $\frac{1}{2} \log 100$?

[illegible]

02 FT TO 11 BICK OF 3 135' 1000 T 1000 1000 1000

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

RE : D T M I T A 23 1 23 O P 2 2 L C T O P 2 A D 1 1 3 1 2 A C 2 D 2

S 2 PUTS C T 3 T 4 O/LR ER T ...S 2 SITS BACK TO BACK

SIDE THE DOOR:

ever stop to think, why I was so afraid of the people
who didn't... because I am related... it's my... life.

Hi To All I am / Thanking you for the
information that you have given me... it's very
important to me... it's a...
one-of-a-kind... it's... not.

is a... it's...

Thank you for the information that you have given me...

~~it's~~

p

It is a... it's...

It is a... it's...

It is a... it's...

It is a... it's...

It is a... it's... EVER...

...

...

...

...

put some in his pockets...I wondered why he always had to go to the bathroom...
he's been pilking stuff for a long time...Then stashing it...

MR. B. WALKS OVER TO MR. MARK. HE STANDS FOR A MOMENT IN FRONT OF HIM.

MR. B. Mark...I've trusted you...I gave you employment when no one else would
and this is how you repay me....aren't you sorry?

MARK: Yes...

MR. B. That isn't ~~enough~~ enough...(HE LOOKS AT MARK. A GLOTTAL SOUND)
STARTS SLAPPING HIM ~~violently~~ Get rid of him (POLICE) Give him an over-
dose...Make sure you dump him in some obscure place....No one will suspect
just another junkie...(MARK TURNS TO POLICE) BUT MARKUS IS TOO JACKED UP
HIL...HE HITS AND KEEPS ON HITTING MARK UNTIL HE FALLS UNCONSCIOUS...THE
OTHERS JUST WATCH...

MR. B. Take the men you need from...Please send them back when you are through.

Theo...I need some refreshment(HE TELLS HIM HIS HANDS ARE SHAKING AND IS THE
HIS BROW AS HE EXITS THE ROOM.).

NIGHT

THE LO: TO POLICE: STUDY: SHARON, BUBBER, LEO, ~~THEO~~

SHARON: When did you find out?

DIEDRE: About a month ago..I caught him pocketing some of the receipts from
the bar...Bubber got his receipt book from him tonight and he and I compared
it with the book numbers we have on file and they don't ~~match~~ match...Show her

Bubber...(HE DOES)

BUBBER: SEE....(IN THE BACKGROUND WE HEAR PARTY NOISE)

SHARON: That Son-of-a-bitch...

DIEDRE: I checked with the grocery lists and they don't jive...

BUBBER: Want me to get him?

SHARON: Yeah...KEEP IT SIMPLE THOUGH..I don't want anyone to know...~~show her~~

Where's Sam and Fred?

BUBBER: (LIVING) In the living room...want them?

leave them there....do not let Sarah for me...(17:30)

33

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$ $\frac{1}{32}$ $\frac{1}{64}$ $\frac{1}{128}$ $\frac{1}{256}$ $\frac{1}{512}$ $\frac{1}{1024}$ $\frac{1}{2048}$ $\frac{1}{4096}$ $\frac{1}{8192}$ $\frac{1}{16384}$ $\frac{1}{32768}$ $\frac{1}{65536}$ $\frac{1}{131072}$ $\frac{1}{262144}$ $\frac{1}{524288}$ $\frac{1}{1048576}$ $\frac{1}{2097152}$ $\frac{1}{4194304}$ $\frac{1}{8388608}$ $\frac{1}{16777216}$ $\frac{1}{33554432}$ $\frac{1}{67108864}$ $\frac{1}{134217728}$ $\frac{1}{268435456}$ $\frac{1}{536870912}$ $\frac{1}{1073741824}$ $\frac{1}{2147483648}$ $\frac{1}{4294967296}$ $\frac{1}{8589934592}$ $\frac{1}{17179869184}$ $\frac{1}{34359738368}$ $\frac{1}{68719476736}$ $\frac{1}{137438953472}$ $\frac{1}{274877906944}$ $\frac{1}{549755813888}$ $\frac{1}{1099511627776}$ $\frac{1}{2199023255552}$ $\frac{1}{4398046511104}$ $\frac{1}{8796093022208}$ $\frac{1}{17592186044416}$ $\frac{1}{35184372088832}$ $\frac{1}{70368744177664}$ $\frac{1}{140737488355328}$ $\frac{1}{281474976710656}$ $\frac{1}{562949953421312}$ $\frac{1}{1125899906842624}$ $\frac{1}{2251799813685248}$ $\frac{1}{4503599627370496}$ $\frac{1}{9007199254740992}$ $\frac{1}{18014398509481984}$ $\frac{1}{36028797018963968}$ $\frac{1}{72057594037927936}$ $\frac{1}{144115188075855872}$ $\frac{1}{288230376151711744}$ $\frac{1}{576460752303423488}$ $\frac{1}{1152921504606846976}$ $\frac{1}{2305843009213693952}$ $\frac{1}{4611686018427387904}$ $\frac{1}{9223372036854775808}$ $\frac{1}{18446744073709551616}$ $\frac{1}{36893488147419103232}$ $\frac{1}{73786976294838206464}$ $\frac{1}{147573952589676412928}$ $\frac{1}{295147905179352825856}$ $\frac{1}{590295810358705651712}$ $\frac{1}{1180591620717411303424}$ $\frac{1}{2361183241434822606848}$ $\frac{1}{4722366482869645213696}$ $\frac{1}{9444732965739290427392}$ $\frac{1}{18889465931478580854784}$ $\frac{1}{37778931862957161709568}$ $\frac{1}{75557863725914323419136}$ $\frac{1}{151115727451828646838272}$ $\frac{1}{302231454903657293676544}$ $\frac{1}{604462909807314587353088}$ $\frac{1}{1208925819614629174706176}$ $\frac{1}{2417851639229258349412352}$ $\frac{1}{4835703278458516698824704}$ $\frac{1}{9671406556917033397649408}$ $\frac{1}{19342813113834066795298816}$ $\frac{1}{38685626227668133590597632}$ $\frac{1}{77371252455336267181195264}$ $\frac{1}{154742504910672534362390528}$ $\frac{1}{309485009821345068724781056}$ $\frac{1}{618970019642690137449562112}$ $\frac{1}{1237940039285380274899124224}$ $\frac{1}{2475880078570760549798248448}$ $\frac{1}{4951760157141521099596496896}$ $\frac{1}{9903520314283042199192993792}$ $\frac{1}{19807040628566084398385987584}$ $\frac{1}{39614081257132168796771975168}$ $\frac{1}{79228162514264337593543950336}$ $\frac{1}{158456325028528675187087900672}$ $\frac{1}{316912650057057350374175801344}$ $\frac{1}{633825300114114700748351602688}$ $\frac{1}{1267650600228229401496703205376}$ $\frac{1}{2535301200456458802993406410752}$ $\frac{1}{5070602400912917605986812821504}$ $\frac{1}{10141204801825835211973625643008}$ $\frac{1}{20282409603651670423947251286016}$ $\frac{1}{40564819207303340847894502572032}$ $\frac{1}{81129638414606681695789005144064}$ $\frac{1}{162259276829213363391578010288128}$ $\frac{1}{324518553658426726783156020576256}$ $\frac{1}{649037107316853453566312041152512}$ $\frac{1}{1298074214633706907132624082305024}$ $\frac{1}{2596148429267413814265248164610048}$ $\frac{1}{5192296858534827628530496329220096}$ $\frac{1}{10384593717069655257060992658440192}$ $\frac{1}{20769187434139310514121985316880384}$ $\frac{1}{41538374868278621028243970633760768}$ $\frac{1}{83076749736557242056487941267521536}$ $\frac{1}{166153499473114484112975882535043072}$ $\frac{1}{332306998946228968225951765070086144}$ $\frac{1}{664613997892457936451903530140172288}$ $\frac{1}{1329227995784915872903807060280344576}$ $\frac{1}{2658455991569831745807614120560689152}$ $\frac{1}{5316911983139663491615228241121378304}$ $\frac{1}{10633823966279326983230456482242756608}$ $\frac{1}{21267647932558653966460912964485513216}$ $\frac{1}{42535295865117307932921825928971026432}$ $\frac{1}{85070591730234615865843651857942052864}$ $\frac{1}{170141183460469231731687303715884105728}$ $\frac{1}{340282366920938463463374607431768211456}$ $\frac{1}{680564733841876926926749214863536422912}$ $\frac{1}{1361129467683753853853498429727072845824}$ $\frac{1}{272225893536750770770699685$

[Illegible text]

OVER THE TOP

42

2008

Q. I DOOR PLEASE Butler... (L.S.) Butler...I've been told that

...been stealing...

7. 1st Ave.

...It's not...

you bitch(H3 ST. 'S FOR HLR)(S4 R04 STEPS 11 FRO IT OF HIM)

She's not the only one who's told me this... Abb-r?

...chase of our...our record to boost it you know..it's a delicate..

Joe planted that on me...

[illegible]

...ing me a liar?

You banned right I am...

I have something to say to you, Ron...If I don't I'm sure Butler will.

es Ter tonight and told him [redacted] left [redacted] where

...going, it was my fault and I agreed to it... after that

another phone and said he wouldn't tell you if I agreed to give him

percent of my pay...we had a little fight ~~about~~ he rejected me...

of his Sharon..It isn't **THE** first time she's done something like

I'll understand if you want me to ... (SHE EXITS)

For all of you...You can take your love and shove it up your ASS

LE. I HAVE 2 LOTS 177. (11 2 3 4) 75 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

00-314 500, BUREAU OF INDIAN AFFAIRS, [REDACTED], [REDACTED], [REDACTED]

JUST AS THEY START ...

... TO ... (...) ...

... IT IS GOING ...

... THE GIRLS AND IGNORE THE ...

... THEY CATCH ... AND ...

The girls are taken out by three of the ...

... HIS (COPS) HAVE ...

Let him go... (...) You get out of here boy...if you ever come

here again I'll kill you..(...) (TO ...) You think you're

smart ...I've had enough trouble out of you...Take him to the

roof...(...) TRYING TO GET AWAY AS ... DRAG HIM FIGHTING FOR HIS LIFE UP

THE STAIRS)

WE CUT TO: ... STREET : THE COPS ARE PUSHING THE GIRLS INTO THE ...

WE CUT TO: THE ROOF: TWO COPS ...

... THE EDGE:

... (COPS) DRIVING ...

... THEY ARRIVE ...

... THE ...

... OFFICE: THE PHONE RINGS AND JOE PICKS IT UP:

JOE: Sharon...where are you?

... In a phone booth...

JOE: Sarah just called me and told me what happened...She told me where

has taken the girls...It was Tom that raided you .. not the police...I

would have ... warned you if it were them...

... I should've known...there?... "hears Joe"

I'll call you and let you know how I make out....

CUT TO: TONY'S massage parlor: PEPY, TONY AND ...

SHARON: (...) Then this ...

ECT. CUT

DISGUISES) Ready?...lets go....
 (HOUSE) EXTERIOR ... PUPPY ... GO UP TO THE FRONT
 EACH WITH MODEL BAG
 ... IT...
 ... FRE...
~~WHAT~~ to me... your friend here... about your
 ... could do better here than on the street...
 ... on in.... (HE SHOWS ... INTO AN INTERIOR ROOM AND CLOSSES THE
 ... I'm expecting the man to be ... I always
 ... his new girls... (HE STARTS TO TAKE OFF ... (TO CITY AND
 ... two wait in here... I'll and then you first ...
 ... (... (...
 ... some looser, babe... (HE IS OFF ... AND IS ABOUT TO TAKE
 ... WHEN SHARON GIVES HIM WITH A KICK IN THE GROIN... (HE ROLLS OVER
 ... (HE GETS UP TO ... (HE ...
 ... (HE OPENS ... TO PUPPY ...
 ... May you tie up Silly b.b... Puppy come with me... (PUPPY ... INTO THE
 ... OF THE HOUSE ... (HE ...
 ... do you think you two are going... you ... you're supposed to stay
 ... (HE STARTS TO ... I ought to teach you a lesson (HE
 ... TO STRIKE ... (HE ...
 ... (HE ... TWO OTHER ... **ATTACK**
 ... (HE ... THE OTHER ROOM ... THE THREE GIRLS ...
 ... (HE ... (HE ...
 ... (HE ... (HE ...
 ... (HE ... (HE ...

FINAL PAGE MISSING

TREATMENTS
SYNPOSES
PRESS RELEASES
LETTERS

COME SUMMER

(*Meditation*)

CAST

DONNA English girl

NIELS Osted Donna's husband

LARS OSTED his father

ASA Osted grandmother

GUNNAR OSTED 20 years old

OLE OSTED 35 years old

over scene! kitchen, Asa is plucking and cleaning chickens, ^{Pinner} ~~she~~
reaching her. Expo: grandmother upset by Niels' marriage to
a selfish girl, knew she should have insisted on his going to
school rather than English school. Cut to attic bedroom, ^{1913 and 7/1} ~~Gunnar~~
painting room for new ¹wedds. Expo: what is she like, Lars
shows picture of Donna. ^{Speech} Scene: barn, Asa feeding animals,
shows dislike for grandson's ^{daughter} expressed to Ole, Asa
wails to fever pitch, sends Ole to granery for grain, as soon
as he is out of the way she creates her ~~own~~ accident, Ole runs
in, general commotion. Cut to grandmother's room, Ole is
right out a favorite of grandmother, boys dismissed, Lars
shows grandmother of causing accident for attention, Gunnar
wails from yard, they are arriving. Cut to buckboard with driver,
greetings etc.,
get disembark, carrying of luggage up to room, establish Lars
intimation with Donna. Cut to Niel's ~~old~~ bedroom, bring out
his old bedroom redone for Donna, Donna asks to meet Asa, Ole
warns Donna that she is still asleep, Lars suggests they all
wake Donna to freshen up, she must exhausted by trip etc., they
wake. Cut to father and three boys in barn, talk of women,
marriage, Ole embarrassed by 'man talk.' They make fun of his
virginty, he leaves. Cut to Donna lying on bed, door opens,
he enters, scene in which Asa proves her dislike for Donna,
shows her treachery is brought out, vows she will do anything to
hump marriage, Asa exits, men are entering house, she hears the
another fall, general commotion. Cut to later ~~than~~ that
evening, supper table, all except Asa, Gunnar and Donna hit it off
Donna suggests taking food up to Asa, Ole says 'no' he will take
Lars says 'why not let Donna take it up', Donna brings out
friendliness of Asa, family surprised, disbelieving.

Cut to next day, Donna and Niels walking in fields, Expo about school, their meeting, background, etc., Donna's ^epronunciation of ~~france~~ ^{france} going back to England, no good here, Niels' telling her it is her imagination, end up with love scene. Gunnar stumbles onto them, embarrassment; cut to kitchen, Asa and Lars expo about how long they are going to stay, father wants Niels to stay always, Niels want to go someplace else to live, Asa's love of Lars widow, abnormal closeness, friction between Lars and Asa, Lars brings out 'my house, not yours', Asa cries, Lars exits, Ole comes in and comforts Asa, Asa works Ole's affection against Lars. Cut to Niels' bedroom, ^{Donna} ~~xxx~~ resting, Lars knocks, scene follows of intentions, future, Lars physical attraction to Donna, Donna unable to control physical attraction toward men brought out, se ene builds sexually, Niels breaks ~~xxxx~~ scene by calling from yard.

Scene: Ole asking sexual question^s from Lars in bedroom, man to man talk, Ole's homosexual attraction toward father. Cut to hilltop, wild flower field, Donna picking flowers, enjoying country. Gunnar appears, small talk, talk changes to personal, Gunnar senses ~~xxxxxx~~ Donna's uncontrollable sexual desires, brushes against her leading to sadistic intercourse (animal). Cut to Asa's room, cleaning, goes to window, sees Gunnar coming in whistling from field, semi-hardon, sees Donna few hundred yards behind, closeup face of Asa, she has sized up situation. Asa gets Bible off sideboard, exits. Cut to yard, Donna entering, Asa grabs Donna, pulls her into barn, confronts her with situation with Gunnar, makes her swear on Bible, religious fanaticism brought out, Donna accusations, Asa accusations, scene up in air ending.

Cut to Niels' room, he asleep, Donna tells Niels of preceding
sex with Asa, wants to leave, premonition of tragedy, Niels
tries to pacify her. Cut to barn, Lars showing Donna how to
milking, humorous scene, horseplay, suddenly father senses Donna's
sexual problem, tries to break it off, heads for barn door, we think
he's going to exit, long pause, shuts door, comes back to Donna,
milks sex scene, she passive. Dinner table, Asa like a Cheshire
cat, Donna, Gunner & Lars, eyes down in food, noncommittal,
Asa, Niels carry table small talk. Late that night, Asa
undresses, preparing for bed, religious etc. Bible, prayers,
knock on door, Gunnar, he enters, Asa asks what's wrong, Gunnar
confesses sex with Donna, Asa comforts, Gunnar ends up whispering
in Asa's ear, fadeout. Fade in, same scene, establish clock,
next morning, cock crow, Asa restless, masturbating, Fade out.
Niels' room, dressing, business to attend to in town, Donna
asks, almost pleading, to go along, Niels asks what's wrong, Donna
can't say, Niels leaves, she is depressed. Cut to ~~xxxxxxxx~~ barn,
starts
he in hayloft, pornography, pictures etc, masturbation, ~~xxxxxxxx~~
Donna
goes to kitchen, ~~xxx~~ disheveled, morning tea, Asa enters, nastily
asks Donna to get milk from cow, Donna proceeds to barn, Asa
goes to pick raspberries. camera stays with Asa, by creek, Asa
takes out cross, looks around, no one walking, asks God for
forgiveness, hears voices, answers with 'yes'. strips naked,
puts raspberry thongs, beats herself to bleeding. Cut to barn,
watching Donna milking cow while ~~xxxxxxxxxxxx~~ playing with
himself, her unaware, Lars enters, on horse, dismounts, starts
tying down horse, standing near Donna who is milking, her eyes
can't avoid basket, ~~xxxx~~ Lars, conscious of this, plays it up,
his hand reaches over and touches his groin, reverse shot ~~the~~

pulls her into him, lovemaking ensues, Cut to Ole above watching father and Donna making love, fadeout. Fde Fadein, father buttoning pants, leaves, Donna-Lars, embarrassment, Donna tries to touch him, he shakes her off, leaves quickly, Donna starts to go, Ole appears, tears in his eyes, confused bewildered, sexual appetite aroused, slowly walks up to her, too close, she like a frightened animal tries to but cannot move, he grabs her head and clumsily kisses her on mouth, both collapse to ground, scene builds sexually, ~~far~~ barn door flung open, Asa standing furious, with leather belt, Ole scrambles outside, Asa slams door shut locking it, attacks Donna viciously with belt, whipping her into semi unconsciousness, Asa then methodically goes to pitchfork, picks it up, comes back to Donna lying against wall, Asa raises pitchfork, and rams it down into lower regions impaling her to the wood, she turns, head high, almost proud, unlatches barn door, throws it open, and walks out, ~~only~~ striding out, head high, Cut to long shot, Lars, Ole, Gunnar in yard facing barn, Niels arriving on buckboard, Asa keeps walking, Niels sensing something jumps down, his two Brothers and father standing immobile, eyes facing barn, Niels heads towards barn, gathering speed as he does, long pause, with wind blowing, Niels screaming 'Oh my God, my God,

THE
GROUP
ENTATIONS

FRANK

Bosom

REEVES

355-7242

IT IS LATE NIGHT....LAURA AND RANDY ARE REHEARSING A SCENE...A LOVE
SCENE...RANDY GETS CARRIED AWAY AND LAURA STOPS HIM...HE GOES TO
THE LOUNGE AND LAURA ADJUSTS HER HAIR WITH A HAND-MIRROR...A FIGURE
CAME OUT OF THE SHADOWS...IT COMES UP BEHIND LAURA...WE SEE A GLIMPSE
OF A BUTCHER KNIFE...IT IS PLUNGED INTO LAURA'S BACK...SHE SLUMPS IN
THE CHAIR AS IF SHE WERE SITTING...EYES WIDE OPEN...FIGURE PARTS ES-
TING DRAPE...RANDY COMES BACK TO APOLOGIZE TO LAURA FOR GETTING FRESH
WITH HER...HE TOUCHES HER AND SHE SLUMPS TO THE FLOOR IN A POOL OF
BLOOD...HE BACKS AWAY TERRIFIED AND FROM BEHIND THE DRAPE THE UP-
PER KNIFE APPEARS AND IS PLUNGED INTO HIS BACK..AS HE TURNS AND
TURNS THE DRAPE IT IS PLUNGED AGAIN INTO HIS STOMACH...HE REELS AND
FALLS WITH THE CURTAIN ...NEXT TO LAURA.....CLOSE UP OF GLOVED HANDS
WIPING CLEAN THE BUTCHER KNIFE...WHISTLING "NO BUSINESS LIKE SHOW
BUSINESS".....

REHEARSAL OVER STAGE PROPS.....

TO: OFFICE OF MARGARET WEBB...ARTISTIC DIRECTOR OF THEATRE GROUP
TAKES THE MASK AND GOWNSHE IS WITH HER DIRECTOR ALAN MANNERS...
THEY DISCUSS THE DEATHS VERY UPSET...AND WHAT THE POLICE THOUGHT....
THAT IT LOOKED LIKE A ROBBERY AND MURDERS BECAUSE THE BODIES HAD BEEN
UNHARMED...MONEY, WATCHES TAKEN FROM THE BODIES...FACT OF ANOTHER
THE COMPANY REHEARSAL BROUGHT OUT FOR THAT EVENING....

TO COMPANY OF TEN ASSEMBLED...THEY ARE UPSET ABOUT LAURA AND
MANNERS'S MURDERS BUT CONTINUE REHEARSALS....THE COSTUME MAN...ROBBIE..

TAKE ONE
FILM GROUP
PRESENTATIONS

808 W. 80TH
NEW YORK, N. Y. 10019

AMPH THEATRE
244-9999

TAKES SALLY UP TO THE THIRD FLOOR FOR A FITTING...IT IS A PERIOD
THEY ARE DOING....AS SALLY IS CHANGING ..THERE IS AN EYE WATCHING
THROUGH THE WALL....JEFFREY... (COSTUME MAN)...HAS TO GET MORE PINK
LEAVES SALLY ALONE...A LIGHT FLICKS ON IN THE MEN'S DRESSING ROOM AND
SALLY CALLS "WHO'S THERE"...NO ANSWER...SHE GOES TO THE MEN'S DRESSING
ROOM AND AS SHE REACHES THE DOOR...A HAND TURNS OUT THE LIGHT
REACHES IN TO TURN ON THE LIGHT AND HER HAND IS CHOPPED OFF...AS SHE
FALLS TO THE FLOOR WE SEE TWO FEET BY HER ...AN AXE IS RAISED INTO THE
AIR AND IT CHOPS OFF HER HEAD....THE HEAD IS TAKEN BY THE FIGURE WHO
DARTS INTO THE HALLWAY.....JEFFREY COMES BACK AND GOES TO LOOK FOR SALLY
WHERE HE LEFT HER...NOT THERE ...HE NOTICES THE LIGHT ON IN THE MEN'S
DRESSING ROOM...HE SEES THE POOL OF BLOOD COMING FROM THE FLOOR...SEES
SALLY'S HEADLESS BODY AND RUNS SCREAMING FROM THE ROOM...

CUT TO: GROUP DOWNSTAIRS....HYSTERIA AS JEFFREY TELLS WHAT HAPPENED.
THEY CALL THE POLICE.....

CUT TO POLICE DETECTIVE CONNERS OFFICE: HE IS QUESTIONING MARGARET
AND ALAN ABOUT MOTIVES....SHE MENTIONS POWER STRUGGLE AMONG THE GROUP
HE SUGGESTS THIS COULD BE A MOTIVE....

CUT TO: THEATRE...LATE NIGHT...ROBERT QUINTON AND MARCY RHODES ARE RE-
HEARSING A STRANGULATION SCENE...IT IS LATE AND THEY HAVE DECIDED TO
CALL IT A NIGHT...MARCY GOES TO CHANGE FROM HER REHEARSAL CLOTHES...
AN EYE IS WATCHING HER AS SHE CHANGES.....JEFFREY JOINS ROBERT AND ALAN
AND THEY SHUT DOWN FOR THE NIGHT....MARCY AND ALAN GO OUT THE FRONT
DOOR TO WAIT FOR ROBERT TO TURN OFF THE LIGHTS....THEY TALK FOR A MINUTE

THEY REALIZE THAT ROBERT IS TAKING TOO LONG...THEY RE-ENTER THE BUILDING
 THE LIGHTS ARE OFF...ALAN LIGHTS A MATCH TO FIND THE WALL SWITCH...
 MARGARET SCREAMS AS SHE SEES ROBERT'S BODY HANGING BY THE NECK IN THE
 HALLWAY...A FIGURE DARTS OUT FROM THE BACK OF THE MAIN FLOOR
 HALLWAY WITH AN AXE RAISED HIGH...THE FIGURE SWINGS THE AXE AND GETS
 ALAN IN THE HEAD...MARGARET RUNS SCREAMING UP THE STAIRWELL AND INTO
 THE SECOND FLOOR THEATRE...SHE HIDES BACK STAGE...THE FIGURE TURNS OUT
 THE MAIN SWITCH AND THE BUILDING IS IN DARKNESS...MARGARET HEARS HEAVY
 FOOTSTEPS COMING TOWARDS HER AND SHE GETS INTO THE HALLWAY AND GROPE
 HER WAY UP THE STAIRS TOWARD THE THIRD FLOOR...THE FIGURE IS RIGHT BEH
 IND HER...SHE SLIPS THROUGH THE THIRD FLOOR DOORWAY AND LOCKS THE
 DOOR...THE DOORKNOB IS MOVING...THE FIGURE CAN'T GET IN...SHE RE-
 TURNED GOES TO THE EXTENSION PHONE AND CALLS THE POLICE...TERRIFIED
 SHE MOVES OVER TOWARD THE MEN'S DRESSING ROOM...WAITING FOR THEM TO
 ARRIVE...WE HEAR SIREN IN THE DISTANCE AND SHE SMILES AND STARTS TO
 RUN TO THE DOOR...THE FIRE ESCAPE DOOR FLINGS OPEN AND THERE IS THE
 FIGURE WITH THE AXE...THE FIGURE RAISES THE AXE AND ADVANCES TOWARD
 MARGARET AS SHE IS BACKING AWAY SCREAMING.....

EXT SHOT: DETECTIVE CONNERS AND ANOTHER PLAINCLOTHESMAN ARE STANDING
 OVER MARGARET'S BODY...IT IS COVERED WITH A BLOODY SHEET...MARGARET
 CONNERS AND CONNERS PULLS BACK THE SHEET TO SHOW MARGARET...THE BODY HAS
 BEEN DISMEMBERED...MARGARET FAINTS AT THE SIGHT OF IT....



CREDITS

PRODUCED BY

AQUARIAN PRODUCTIONS and
ALLEN and ROSLY BAZZINO

PHOTOGRAPHED and DIRECTED BY

ANDY MOLLIGAN

SCREENPLAY BY

JOHN BORSKE and ANDY MOLLIGAN

DISTRIBUTED BY

ABBEY FILMS INC.

Kearney - Star

Film

Distributing
Corp.

"SEDS"

LIST

CLARIS

MARY JO ROYALS

CAROL HAYDON

ROBERT SERVICE

HELENA VELOS

NEOL FLUWYAN

GENE CONNELLY

DAVID HAZARD

JONATHAN EAST

PAULENE RAMSEY

PAUL EDEN

JESSE BOGELOW

LIZA HART

EDLEEN HAVES

JERRY CORTEZ

ROTA BENNING

MAGGIE DOMONOC

LEE RAND

Running Lovers

5-20-55

Clariss Manning, invalid mother ^{AFEM} of the Manning clan is wheeled into dinner her youngest daughter, Carol, announces she has invited entire family for Christmas dinner. Clariss, infuriated, throws a violent tantrum and falls into coma. It is revealed that Clariss is an alcoholic and exists on a complete weekly blood charge. Frightening transfusion scene restores Clariss back to normal. Carol is caught by mother reading muscle magazines and enjoying mutual sexual satisfaction. We then meet Matthew, oldest son, a priest, and his playmate Barbara who insists on going to Christmas dinner with him. Scene ends up with ~~romantic~~ love scene in the rectory.

Barbara (ole, Matthew's playmate, succeeds in seducing Michael in a highly erotic sexual display ending with someone listening at the door. Barbara moves to her bedroom, Matthew enters furious at her seduction of his brother Michael. He says, "Listen you little slut, I'm not going to take any shit from you." He beats her unmercifully. Ends up begging forgiveness, she spits in his mouth. We then find Barbara in her bath listening to radio. Radio is knocked into tub, Barbara - electrocuted.

Michael and his pregnant wife Susan have a violent fight. It is revealed she had trapped him into marriage by her pregnancy. Out of spite and hatred, he tells of his sexual relations with his sister Carol. Susan hysterical, runs from room screaming she'll kill herself - kitchen - she grabs bread knife - finds she cannot cut.

We find ourselves in Dr. Kram's office, the blackmailed family doctor who is performing an abortion on the fiance of Drew, Clariss's second son. This is a terrifying scene of a ~~botched abortion~~ ^K. That evening, we find the Manning clan at dinner. This includes Michael ~~Manning~~ incestuously in love with his sister Carol; Drew; Margaret, her eldest daughter; Matthew; and Buster, her youngest son. Heated arguments arise. Montimer, Clariss's attendant, is revealed as Margaret's father. Susan, Michael's wife who is pregnant, extremely possessive and jealous of Michael, visits Clariss. Clariss informs Susan that Michael's father is in an asylum for the Criminally Insane.

for now open, plunging knife into her breast.
 Dr. Kram arrives, tells Drew his fiance is dead. He has taken refuge to my
 in a corner of her body. We find Drew racking, Claris tells him, "Get out while
 you can."
 He then out from bedroom to bedroom - first Jonathan and Margaret, Jonathan a
 masochist attacks his wife Margaret. Her masochistic tendencies about
 childhood are brought out. Second, Buster and Matthew's bedroom. Matthew's
 tendencies for Buster brings out Busters' hatred of the world. He masoches
 himself. Third, Clarises' bedroom. Busters' psychotic sickness is revealed
 through his mother. Hating this exposure, he crashes her wheelchair into wall and
 is expelled from room. She pursues him screaming, "Run, run you little bastard."
 Fourth, Michael's bedroom - erotic discussion between Michael and Carol about their
 sexual attachment. Matthew interrupts, hatred between Michael and Matthew exposed.
 In forest - Buster, desperate, hysterical and frantic slashes his wrist.
 In Matthew's bedroom, Carol takes brings out Matthews' weaknesses - gives herself
 orally to Matthew - he is repulsed by her advances, but his weakness for flesh gives
 and he sinks to his knees. She attacks him, spits on him and exits. He, torn
 down his frustrated emotions tries to hang himself. Inable, a cane pulls the chair
 and ends him - death.

Peter and Jessica, the maid and butler have been planning Clarises' death.
 They purchased a drug from Dr. Kram that is untraceable when injected. Peter
 gives Jessica into forging Clarises' signature for power of attorney. They propose
 and maids bell rings, they exit, poison is put in their glasses - they return -
 they drink - they die.

Margaret and Jonathan prepare for bed - hot love scene - she goes into bathroom -
 is thrown in her face - she writhes in agony. Jonathan enters, is clubbed
 with.

(cont.) 3

Last scene - finds Michael and Carol together again. Carol tries to arouse Michael's former sexual attraction. Carol's mind snaps back into her childhood. Michael repulsed refuses her advances. She runs out, deranged, climbs stairs to Clarice's room calling, "Mama-mama." Clarice, in an alcoholic stupor, replies, "Carrie, is that my Carrie?" Door bursts open, Carol in maniacal rage grabs her mother's wheelchair and throws her down the stairs. Michael rages out of the room, finds Carol laughing hysterically over their dead mother. His mind snaps, and he violently strangles her, and then remorsefully, as a child sits rocking her dead in his arms. Mortimer calmly climbs the stairs and dials for the police.

THE END

PRESS RELEASE

What is the secret (Janis shared with no one)?

How did she afraid the outside world might find out about her psychotic
crises?

Why did she wish them dead?

Are there many aberrations a result of heredity or environment?

Why is her son Matthew, "Father Matthew," torn between the world of the
rich and normalcy and the abnormal twilight world of forbidden love
and sexual deviations? How does he solve this dilemma of his forbidden

love for Miss Cole and the unnatural love for the "spanking queen"

Miss Frost (adulteress)?

Love and sex run rampant in this movie. This is just one of the many
exposés it store for you when you come to see this unusual and
provocative motion picture.

Suggested for understanding mature audiences only.

SOWN IN LUST!

HARVESTED IN HATE!

FROM WHICH ALL EVILS SPRING!

KIDS - IT'S THE SOURCE OF SUPERLATIVE SCREEN SHOCK!

" THE NIGHT OF THE FULL MOON "

CAMERA ESTABLISHES THE PALATIAL ESTATE OF THE HOOKEYS. WE CUT TO THE YARD OF IT AND WE HEAR SCREAMS OF PAIN, AT THE TOP OF THE HILL HE SEE MALCOLM'S CLOTHES ARE ON FIRE, HE IS BEING CHASED BY THREE BULLYS, THEY TO SEE HIM GO AWAY, BILL, AND THE WHILE HITTING AND KICKING HIM. PHOEBE AND MORTIMER RUN OUT TO HELP HIM, THEY CHASE THE BULLYS AWAY WITH STONES AND CLUBS, THEY HAVE PUT OUT THE FIRE ON MALCOLM AND CARRY HIM INSIDE.

ONCE INSIDE THE HOUSE, MALCOLM WHIMPERS AND RUNS TO HIS PLACE. IT IS A DIRTY, FILTHY, GARBAGE LITTERED ROOM, THERE ARE RABBITS AND CHICKENS RUNNING ABOUT. HEADS FOR A PILE OF OLD RAGS IN THE CORNER, HE IS MENTALLY RETARDED. ALMOST LIKE, PHOEBE PUTS ANKLE CHAINS ON HIM AND HE CURLS UP LICKING HIS WOUNDS.

WE CUT TO THE STUDY, WE MEET PA WHO IS SITTING, Huddled in a corner of an OLD ARM CHAIR, HE IS FURIOUS AT THE ASSAULT ON MALCOLM, WHICH IS BECOMING TO HAPPEN TOO OFTEN. HE WARNS THE FAMILY THAT THEY MUST NOT LEAVE THE SAFETY OF THE HOUSE ANYMORE, UNTIL AFTER SUNDOWN.

(ABOUT THE FAMILY: PHOEBE IS THE ELDEST, A MOTHER IMAGE, AN OLD MAID, SHE HAS TAKEN CARE OF THE FATHER AND THE REST OF THEM EVER SINCE THEIR MOTHER DIED WHEN SHE WAS A GIRL OF TWELVE: PHOEBE IS NOW THIRTY FIVE. MONICA IS THE NEXT, SHE IS TWENTY SIX, SHE IS LAZY AND INSANELY JEALOUS OF HER YOUNGEST SISTER DIANA, SHE PICKS ON MALCOLM: MORTIMER IS NEXT IN LINE, HE IS TWENTY FIVE, HE IS VERY CLOSE TO DIANA, HER CONFIDANT AND FRIEND: MALCOLM IS TWENTYTHREE, RETARDED, ANIMAL: THEN LAST IS DIANA, SHE IS PA'S FAVORITE, SHE WAS BORN OF A DIFFERENT MOTHER THAN THE REST, SHE HAS JUST TURNED TWENTY ONE:)

THE SUBJECT OF DIANA'S ARRIVAL IS BROUGHT UP, SHE IS TO ARRIVE THAT AFTERNOON SHE HAD BEEN GOING TO MEDICAL SCHOOL IN SCOTLAND, TO BECOME A NURSE, IN ORDER TO TAKE CARE OF HER FATHER, WHO IS AN INVALID. SHE HAD MET A YOUNG MAN AND GOTTEN MARRIED AGAINST HER FATHER'S WISHES. HE IS A PAINTER AND PENNILESS, HE IS GOING TO LIVE WITH THEM. DIANA HAD JUST COME OF AGE SO THE FATHER COULD NOT STOP HER.

DIANA ARRIVES WITH HER HUSBAND, GERALD, PA STAYS IN HIS ROOM AND WILL NOT COME OUT TO MEET GERALD.

THEY ARE SHOWN TO THEIR ROOMS, THEY START TO UNPACK, PHOEBE TELLS DIANA THAT PA WANTS TO SEE HER.

PA'S ROOM: PA TELLS HER THAT SHE HAD BROKEN THEIR PACT, HE HAD WARNED HER AGAINST MARRIAGE, THAT IT CANNOT WORK OUT WITH THEIR FAMILY, THAT THEIR DIFFERENT FAMILY BACKGROUND WONT MIX WITH MARRIAGE. HE HAD ALLOWED HER TO GO TO SCHOOL ON ONE CONDITION THAT SHE WOULD BE ABLE TO DEVOTE HER LIFE TO THE WELFARE AND CARE OF HER FAMILY. SHE TELLS HIM THAT SHE IS NOT LIKE THE REST OF THE FAMILY, HER MOTHER WAS DIFFERENT, SHE HAS A RIGHT AS A NORMAL WOMAN TO MARRY, TO HAVE LOVE, THAT SHE WANTS CHILDREN. TO PLEASE SEE HER SIDE OF IT, SHE PLEADS.

TO FORGIVE HER AND TO LOVE HER, PA IS VERY PIOUS. HE
 WANTS THEIR FAMILIES DESTINY, THAT IT WOULDN'T WORK OUT. HE
 REFUSES TO ONE OF HIS HEART ATTACKS, SHE HAS TO GIVE HIM A
 EXPOSITION ABOUT HIS AGE, HIS HEART WOULDN'T BE A LITTLE
 THE MOONS.

THE MOONS: PHOEBE AND MONICA ARE PREPARING THE EVENING MEAL, MONICA
 HATED AND JEALOUSLY OF DIANA. PHOEBE TELLS HER TO STOP IT AND TAKE
 HOME AND SCRAPS FOR MALCOLM TO EAT, AS HE'LL HOWL IF HE IS NOT FED.

IN MALCOLM'S ROOM: SHE TAKES OUT HER HATREDS ON MALCOLM, SHE TAKES
 AND THEN DROPS HOT CANDLE WAX ON HIM AND PROCEEDS TO TORTURE HIM.

THE TABLE: THE FOOD IS WEIRD, RAW MEAT AND VEGETABLES, EXCEPT FOR
 PA IS IN HIS ROOM AND WILL NOT JOIN THEM FOR DINNER, MONICA STARTS
 DIANA, IT LEADS TO MONICA THROWING OVER THE TABLE AND RUNNING OUT.

IS LATER THAT NIGHT, DIANA AND GERALD ARE GETTING READY FOR BED, EXPOSING
 THE FAMILY, THEIR MEETING, THEIR PLANS ETC. THERE IS A HOWL, LIKE A
 DIANA TELLS HIM IT IS MALCOLM, THAT HE HAS ALWAYS HOWLED AT THE MOON,
 IT WILL BE A FULL MOON TOMORROW NIGHT. THEY GO TO BED, WE HEAR STRA G.

TO THE HALLS; IN THE SHADOWS WE SEE THE FAMILY ROAMING AS IF LIKE ANIMALS
 THE ANIMALS CAGED IN A ZOO.

IS THE NEXT MORNING, GERALD IS UP BEFORE ANY ONE ELSE, HE FINISHES HIS
 GETS INTO HIS CLOTHES, DIANA IS STILL ASLEEP, HE DECIDES TO GO TO THE
 FOR COFFEE. HE GETS TO THE HALLWAY AND LOOK OF HORROR ON HIS FACE, HE
 WAKES UP DIANA, SHE GOES WITH HIM TO SEE WHAT IT IS.

IN THE HALLWAY: THERE IS BLOOD AND THE REMAINS OF SOME RABBITS AND
 AS IF THEY WERE TORN APART BY A WILD ANIMAL.

LATER THAT MORNING: PHOEBE TELLS GERALD ABOUT MALCOLM, THAT IT IS
 BEEN OUT OF HIS ROOM AND KILLED THE ANIMALS, SHE WARNS HIM THAT HE
 HAVE MARRIED DIANA, THAT IT WOULD END UP IN DISASTER. GERALD TELLS HER
 OF HER BUSINESS AND STALKS OUT.

TO THE GAZEBO IN THE BACK YARD: MORTIMER AND DIANA ESTABLISH THEIR
 REUNION, EXPOSITION OF THEIR LIVES, THEIR HOPES AND PLANS, THEY
 HER HUSBAND, SHE TELLS OF HER PREGNANCY, HE SHOWS ALARM, SHE SAYS EVERYTHING
 TO BE ALRIGHT, SHE HAS IT ALL PLANNED OUT IN HER MIND. HE TELLS HER SHE
 PA, SHE TELLS HIM SHE WILL AT THE RIGHT TIME.

AND GERALD'S BEDROOM: GERALD IS DOING MORE UNPACKING OF HIS LUGGAGE, HE
 OF HIS SUITCASE, AN OLD SILVER CROSS WRAPPED IN A CLOTH.

IT WAS HIS GRAND BROTHERS, HE LAYS IT ON THE BED, HE TAKES OUT THE THINGS AND IS ABOUT TO HANG THEM UP, HE OPENS THE CLOSET DOOR AND THERE WITH A KNIFE MEN UP RAISED AS IF TO STRIKE, GERALD GRABS HER AND DROPS THE BED AND THERE IS SMOKE FROM HER BACK AS IT TOUCHES THE CROSS WITH PAIN AND TRIES TO GRAB AT HER BACK, DIANA APPEARS AT THE DOOR AND IMMEDIATELY MONICA, SHE ASKS HER WHAT SHE WAS DOING IN THEIR BEDROOM AND SHE STARTS HYSTERICALLY, THEN POINTS TO THE CLOSET, WE THEN SEE THAT SHE WAS RIPPED TO DIANA'S CLOTHES, DIANA THROWS HER OUT OF THE ROOM, SAYING SHE WILL TELL PA, SHE TELLS HER WHAT HAPPENED WHEN MONICA FELL ON THE CROSS, SHE TELLS HIM IT WAS IMAGINATION, THAT IT WAS PROBABLY JUST FROM THE COVERLET, SHE THEN ASKS HIM TO PUT THE CROSS AWAY, ALL THE WHILE NOT LOOKING AT IT.

LIBRARY: PHOEBE AND MORTIMER, THEY TALK OF PREPARATIONS FOR THAT NIGHT, WILL BE A FULL MOON, THEY MUST BE SURE TO GIVE PA A SHOT JUST BEFORE RISES, MORTIMER ASKS WHAT ABOUT DIANA AND GERALD? SHE SAYS "WHAT ABOUT

CUT TO A SHOP IN LONDON: DIANA IS BUYING A GUN, SHE UNWRAPS A CLOTH, GERALD'S CROSS, SHE TELLS THE MAN SHE MUST HAVE THE CROSS MELTED INTO IMMEDIATELY, HE SAYS IT CAN NOT BE DONE, SHE FLASHES MONEY, HE AGREES TO TELL HIM SHE'LL BE BACK IN TWO HOURS FOR THEM.

CUT TO MALCOLM'S ROOM: DIANA BRINGS HIM SCRAPS TO EAT, SHE STARTS TO TALK HIM WITH A BELT, HE MANAGES TO GRAB THE BELT AND GETS HER, HE STARTS TO ATTACK AND SHE SCREAMS FOR HER LIFE, PHOEBE COMES IN AND SAVES HER FROM MALCOLM, SHE TELLS DIANA SOME DAY MALCOLM WILL KILL DIANA IF SHE DOESN'T LEAVE HIM ALONE.

THE STUDY. PA AND DIANA, DIANA ASKS PA TO ACCEPT HER HUSBAND, THERE IS HE CAN DO BUT RESIGN HIMSELF TO THE MARRIAGE, HE REFUSES, SHE THEN TELLS HIM THREE MONTHS PREGNANT, HE MELLOWS AT THE THOUGHT OF HIM A POSSIBLE HEIR TO THE MONEY CLAN, HE AGREES TO SEE GERALD.

THE LIBRARY: PHOEBE, MORTIMER, AND DIANA ARE TALKING TO GERALD THEY TELL HIM TO TRY TO BE KIND TO THEIR PA, THAT HE IS AN OLD AND IMPOSSIBLE MAN, THAT HE HAS A BAD HEART, THAT HE'LL COME AROUND TO THEIR WAY OF THINKING IF HE COULD HANDLE IT RIGHT.

PA'S ROOM: IT IS GETTING DARK, PA IS LYING ON HIS BED, DIANA BRINGS CHERIE TO MEET THE OLD MAN, PA ASKS DIANA TO LEAVE THEM ALONE, PA PROCEEDS TO TELL GERALD OF THE FAMILY BACKGROUND, THAT THEY ARE THE LAST OF A GREAT FAMILY THAT GOES BACK MANY CENTURIES, THEY WERE ONCE IMENSELY RICH IN NORTHERN EUROPE, THAT ANCESTER HAD BECOME AFFLICTED WITH A BITE OF AN ANIMAL AND INFECTED ALL THE ANIMALS AFTER THAT, UNTIL THEY WERE ALMOST EXTINCT EXCEPT FOR DIANA'S BROTHERS, HE THEN TELLS GERALD THAT HE IS ONE HUNDRED AND EIGHTY YEARS OLD, THAT HE IS ABLE TO LIVE THAT LONG BY MEANS OF INJECTIONS THAT HE HAD DISCOVERED, HE ASKS A YOUNG MASTER,

HE WAS RIGHT, THAT HE FEARS HE HASN'T TOO LONG, BUT
THROUGH DIANA, BECAUSE HER MOTHER, HIS
AFTER A YEAR OF MARRIAGE, WAS OF CLEAN BLOOD AS HE
GETTING DARKER, HE IS IN THE SHADOWS, HIS VOICE
ALL OF A SUDDEN HE IS GROWLING LIKE A DOG, GERALD,
AS HE TURNS IT UP, PA, WHO IS NOW A WEREWOLF, LEAPS AT HIM
PHOEBE, DIANA AND MORTIMER ENTER WITH A SYRNGE, HE IS
THEY FIND HIM DEAD AND LAY HIM ON THE BED. PHOEBE, DIANA,
PHOEBE IS CRYING. SHE TELLS DIANA SHE HAS A CONFESSION
SHE TELLS DIANA THAT SHE KILLED DIANA'S MOTHER, SHE COVERS HER
DIANA GOES TO COMFORT HER AND PHOEBE LASHES OUT AT HER AS
MORTIMER AND DIANA FIGHT THEIR WAY FROM THE ROOM, LOOKING PHOEBE

WE HEAR A CRASH, AS IF PHOEBE HAD LEAPED OUT OF A WINDOW.
THEY HAD BETTER HURRY TO SAFETY, JUST THEN MORTIMER
HE HAS TURNED TO A WEREWOLF, HE LEAPS AT THEM, THEY FIGHT
THEIR BEDROOM, LOCKING THEMSELVES INSIDE.

MONICA IS SEEN AS A WEREWOLF, SHE
HE UNLOCKS MALCOLM'S DOOR, LETTING HIM OUT, MALCOLM
THEY VIOLENTLY STRUGGLE AND
MALCOLM.

DIANA AND GERALD: SHE PRODUCES THE GUN, SHE TELLS HIM THEIR ONLY CHANCE
IS TO KILL THEM WITH A SILVER BULLET MADE FROM A CROSS OF SILVER
SHE TELLS HIM WHAT SHE HAD DONE WITH HIS GRANDMOTHERS CROSS
THEY LISTEN AT THE DOOR, THERE IS NO SOUND, THEY
THEY MOVE OUT INTO IT AND PROCEED ALONG HALLWAY, JUST
A CORNER, MONICA LEAPS ON THEM, GERALD SHOTS HER AND SHE FLIPS IN
AND DIES. THEY ARE THEN PURSUED BY MORTIMER OUTSIDE,
GERALD TURNS AND SHOTS, MALCOLM DIES IN AGONY,
THEY COME DOWN AFTER HIM, DIANA, WITH TEARS IN HER EYES,
WE SEE HE IS NOW CHANGED BACK TO NORMAL.

GERALD WANTS TO GO FOR THE POLICE, DIANA SAYS NOT YET, SHE WANTS TO
THEY ARE GOING TO DO NOW, HE TELLS HER THEY SHALL GO TO HIS PARENTS
SHE SAYS NO, SHE WANTS TO STAY IN HER FAMILIES HOUSE, THEY ARGUE
SHE THEN TELLS HIM HE HAS SERVED HIS PURPOSE, THAT SHE
THAT THAT WAS ALL SHE REALLY WANTED. SHE THEN SAYS "ALRIGHT"
I CAN CONTROL MY TRANSFORMATION BY WILL" SHE THEN
AND KILLS HIM.

CUT TO: BAR. FRANKIE'S BAR. A MAN AND A WOMAN ARE SITTING AT A TABLE. THE MAN IS DRINKING. THE WOMAN IS ASKING HIM IF HE'S OK. HE'S SMILING, GLASS IN HAND AND SAYS OK.

CUT TO: PARKED CAR. JOANNE AND DAVID ARE SEATED IN THE FRONT SEAT. THEY'RE TALKING. THE WINDOWS ARE CLOSED. THEY'RE SMOKING POT. THERE'S A KNOCK ON THE WINDOW. THEY GO TO IT. A MAN, IN A HAT, CAP AND FATIGUES, SMILING, TALKS TO THEM. THEY DO. CONVERSATION ENDS. THE MAN RAISES A GUN. THEY BOTH SCRAMBLE TO GET OUT OF THE CAR. THE MAN IS SHOT IN THE BACK AND DONNA IS SHOT IN THE NECK.

CUT TO: POLICE STATION. INTRODUCTION FRANKIE DETECTIVE. HE HAS A BIG FUR, HIS PROTRUDING NOSE. HE'S TALKING TO A POLICE OFFICER. HE BUILDS TO STAN'S DISPLAY OF ANGER AT THE LOSEST OF NEW YORK SCUM.

CUT TO: DAVID APT. ESTABLISH HIS RELATIONSHIP. HE MAKES DECISION TO CALL IRIS, HIS OLD HIGH SCHOOL GIRL FRIEND. HE MAKES A CALL.

CUT TO: IRIS'S APT. SHE HAS A GOOD TIME. SHE'S TALKING TO A MAN. SHE'S LAUGHING. SHE'S ENJOYING IT.

CUT TO: CAR. DAVID AND JOANNE ARE DRIVING. DAVID IS TALKING TO JOANNE. JOANNE IS LOOKING AT DAVID.

CUT TO: PARKED CAR. CHRISTINE AND HER BOY FRIEND JIM ARE TALKING. INTIMATE DIALOGUE. JOHN LEAVES IN FOR PASSIONATE KISS. WHILE THEY ARE FIRED THROUGH PASSENGER SIDE WINDOW. BOSS SPARKS. CHRISTINE FALLS DEAD.

CUT TO: IRIS. IRIS IS TALKING TO A MAN. IRIS IS LAUGHING. IRIS IS ENJOYING IT.

CUT TO: POLICE STATION. FRANKIE DETECTIVE. HE'S TALKING TO A POLICE OFFICER. HE'S TALKING TO A POLICE OFFICER. HE'S TALKING TO A POLICE OFFICER.

CUT TO: FACTORY. MARGO CAN'T FIND DAVID. MALE CO-WORKER JERRY TELLS HER DAVID IS IN TOILET. SHE GIVES COFFEE TO JERRY.

CUT TO: TOILET. DAVID IS SMILING IN BOOTH, TALKING TO HIMSELF. JERRY ENTERS WITH COFFEE. CALLS OUT DAVID'S NAME. DAVID OBVIOUSLY SEEN BY JERRY, DOESN'T ANSWER. AWKWARD MOMENT. TOILET FLUSHES.

CUT TO: SUBWAY STATION EXTERIOR. VIRGINIA TWENTY, COLUMBIA STREET. COMES UP SUBWAY STEPS. SHOTS OF HER WALKING. DESERTED STREET. SHOTS OF MAN FOLLOWING. INTERCUT BACK AND FORTH SHOTS. CLOSE UP OF VIRGINIA STOPPING SHORT, TERROR ON HER FACE. EXTREME CLOSE UP OF COLORED CLOSE UP FULL SCREEN. VIRGINIA'S FACE IS A TALKING HEAD.

CUT TO: POLICE STATION. STALL. EXPO ABOUT KILLER. ESTABLISH WRITER PATTERN. REVEALS. LONG NOSE HAIR. THE FIRST LETTER. DROP A FEW AUTHENTIC NAMES.

- * PARKED CAR. CAR IS IN DRIVE. IT IS AT
VANDERBILT AND ALEXANDER. ALL BUT IT IS IN THE
- * KERRY BUSHES. FOOTSTEPS. WE GET OFF THE CAR
IN THE BATTLE POSITION. A GUN IS IN THE
- * CAR. A SLOWLY TO GET UP. IT IS IN THE
ROUND OF SHOTS. CLOSE UP AT CAR.
- * DAVID APT. IT IS MUCH MESSEY. IT IS IN THE
HE IS PACING. INCESSA. IT IS IN THE
HE WANTS TO PEEK OUT. DROP. IT IS IN THE
HE WANTS.
- * HE WALKING. THE FEEL AT THE
VOMIT. HE GET UP AT THE SLAUGHTER HOUSE.
QUEENS FISSING ON EACH OTHER. SHOTS OF SHOT
BLOOD FROM THE MEAT PACKERS. URINE.
- * EIGHTH AVENUE BAR. STAN. OFF DUTY. SON OF STAN. THE COY.
BELLIGERENT NIGGER STARTS A. ALLEGATION. THE
IN THE DARK CORNER OF AN ALLEY, STAN. S. RACI
WATCH AS HE STOMPS HIS DRUNKEN VICTIM TO DEATH.
- * DAVID'S PARENTS BEACH HOUSE. PARENTS REMINISC. FAMILY
PLACE LONG DISTANCE CALL TO DAVID.
- * DAVID APT. PHONE IS RINGING. APT. IS A MESS. IT IS IN THE
DISTURBING AS PHONE CONTINUES TO RING.
- * POLICE PSYCHIATRIST OFFICE. STAN WITH DR. ABRAHAM. EXPO ABOUT
BEING IN FACT OF IT. IT IS IN THE
THE LETTERS. THE PSYCHOLOGICAL WITH GOD. SATAN. IT IS IN THE
STAN. PHONE CALL FOR STAN. LOG OWNER CALLS. STAN IGNORES.
- * A CITY GRIPPED IN TERROR. THE FACTORY. THE COFFEE SHOP.
POLICE STATION. THE WOMAN'S REPORT OF THE LAST SAN KILLING. A CLUE.
- * PARKED CAR. JUDY AND SAM DISCOVER HER GRADUATION. IT IS IN THE
HE WAS PICKED UP IN DISCO. CONVERSATION. TURNS TO SON OF SAM.
MOTHER. GUN IN HAND. "SURPRISE!" THREE SHOTS.
- * TRAFFIC BUREAU. STAN. THE CLUE. THE TICKET.
- * PARKED CAR. STACY AND ROBERT KISSING. THEY COME OUT OF
THE FOOTSTEPS OF GRAVE. WE HEARD. THEY TURN TO AND SOUND.
- * OUTSIDE CAR. PICTURE IN THE STAGE. VOLUME OF SHOTS
THEY ARE IN THE CAR. IT IS IN THE
WALKS TO FLOOR OF CAR. ROBERT IS BACK. HE IS IN THE CAR.
- * STACY IN ANOTHER CAR. GRAPPI G. HE IS IN THE DIRECT. OF SON
HE IS.
- * STACY ON DAVID'S FACE.
- * TWO CARS SCREECHING OFF EXHAUSTION.
- * DAVID. THAT IS IT.

"THE PICTURE OF DOREEN GREY"

BASED ON "THE PICTURE OF DOREEN GREY" BY OSCAR WILDE.

THREE MAIN CHARACTERS FROM A CAST OF ABOUT TWENTY FIVE.

DOREEN GREY.....BEAUTIFUL, LIGHT-SKINNED, BLOND, SINGER.

HENRIETTA WATTS....OWNING A MODAL AGENCY.

BETTY HALL.....ARTIST: PORTRAITS, MURDER, ETC.

MOVIE OPENS WITH ELEGANT SHOTS OF THE BEST OF NEW YORK...CREDITS OVER,
CUT TO BETTY'S LOFT...ESTABLISH BETTY'S PORTRAIT OF DOREEN GREY, ONE OF
OF THREE MAIN CHARACTERS...DOREEN ARRIVES, SEE'S PORTRAIT OF HERSELF AND
INADVERTANTLY SELLS HER SOUL FOR ETERNAL YOUTH...H. GREY (A MAN)
SURROUNDED BY AN ETOUPAGE OF BEAUTIFUL WOMEN (GIRLS) TAKES HER TO
TO A JET-SET WORLD OF SINKING MORALITY...DOREEN PURSUSS A CAREER AS
RECORDING ARTIST...BECOMES A SUPER STAR...SCENES OF RECORDING SESSIONS
CONCERTS, WITH HER FANS, ETC...WE SEE HER GOING TO THE DEPTHS OF
MURDERS, SUICIDES, DRUGS, ETC...EVERYTHING AND EVERYONE THAT DOREEN TOUCHES
PAYS DEARLY...THE STORY TAKES US FORTY YEARS INTO THE FUTURE...EVERYONE
HAS AGED, EXCEPT DOREEN...SHE HAS REACHED THE HIGHEST SOCIAL STATUS, AND
THE DEPTHS OF DEPRAVITY ALONE...SHE DECIDES TO TRY TO RETURN TO THE HEIGHTS
OF MORALITY...SHE GOES TO THE ATTIC WHERE THE PORTRAIT IS HIDDEN...A
CANCEROUS GROWTH EMANATES FROM THE PORTRAIT AND HAS TAKEN OVER THE WHOLE
ROOM...SHE STABS THE PORTRAIT TO STOP THE DECAY OF HER SOUL...WE HEAR A
SCREAM...HER SERVANT RUNS TO THE ATTIC AND DISCOVERS THE PORTRAIT, JUST
AS BEAUTIFUL AS THE DAY IT WAS CONCEIVED...AT THE BASE OF THE PORTRAIT IS
THE CORPSE OF A HIDEOUS OLD HAG, A DAGGER THROUGH HER HEART...ON HER FINGER
IS A RING...UPON CLOSE INSPECTION, WE SEE THAT IT IS DOREEN GREY.

THE FILM SHOULD BE SHOT IN DEEP AND VERY LUSH COLORS IN THE BEGINNING
WITH A GREAT DEAL OF SMOKE AND HAZE...AS WE PROGRESS, AND EVERYONE

AROUND DOREEN, THE COLORS SHOULD BECOME PALE AND STERILE. A
WHITE AND BEIGE...TANS, WITH A FEW DASHES OF PRIMARY COLORS (EXCEPT
GREEN'S FLAT, WHICH SHOULD ALWAYS REEK OF DECADENCE AND LUSH DEEP
EVERY TIME DOREEN IS SEEN, SOMETHING IN THE FOREGROUND ALWAYS
SO SLIGHTLY: A FLOWER, A BOOK, AN ASHTRAY---ALWAYS AN
OBJECT.
DOREEN SHOULD ALWAYS BE DRESSED IN SHADES OF WHITE. ALWAYS..

SANDRA H.

Sandra Hanson is eighteen, rich, and still a virgin.
Dorothia Hanson, her cousin, is eighteen, rich, and not a virgin.
Story starts with a lavish engagement party for Sandra and Dorothia.
We meet the wealthy fathers of Dorothia and Sandra, (brothers) and
Sandra's fiance (Bart) and Dorothia's fiance (Philip).
Hired for the engagement party is an orchestra, a dance act and
Professor Selinski, a magic act.
Selinski entices Sandra to participate in his act and after he
finishes, Sandra, feeling dizzy starts up the stairs.
She faints, blood oozes from her white silk gown around her groin.
Sandra, finding herself no longer a virgin, and still afraid of
men, searches out Professor Selinski and finds that she has extra-
ordinary powers that he knows she has.
He turns her on to psychometry,
(ability to handle objects and give background) mind control and
telekinesis. Selinski warns her that she will use her new found
powers maliciously. Sandra starts using her amazing powers on every
one around her:
Sandra lays healing hands on Dorothia to take away a headache,
Dorothia misinterprets and this leads to Dorothia making a Lesbian
pass at Sandra:
Sandra mentally excites Riley, the illiterate Irish stable boy to
an orgasm, mind control and near the end of film she sexually

2.

... into raping her in the pool and then having her uncle
... vicious beating, firing him, then hands him a gun to
... brains out:

... of her fiancé's masculinity, she tries to seduce Dorothea's
... he is a doctor and she desires him to be her first.
... and in a fit of selfish anger, she hits him with a crow-
... runs his truck off a cliff, killing him:
... Dorothea to suicide with self-doubts and accusations
... nihilism:

... are nightmare sequences that eventually drive Sandra to
... the attempt where she wakes up from a coma:
... informed of the tragedies that surrounded her she answers to
... after:

The film will be shot in deep lush colours with stylistic
shots of sheer drapes blowing....chandelier crystal tinkling..
diffused lens shots in the dream and nightmare sequences:
The film should have a feeling of eroticism without blatant
nudity.

FIRST AND LAST PAGES OF SHOOTING SCRIPT:

"BUMPERS"
BY
ANDY MILLIGAN

CAST:

MARJORIE LEWIS (DAUGHTER OF LESTER LEWIS ...FAMED BURLESQUE THEATRE OWNER)
EDNA (BOX OFFICE CASHIER SIXTY BLEACHED, GUM CHEWING, OVER MADE UP, HEART OF GOLD)
MOM (WARDROBE MISTRESS....WITH LEWIS BURLESQUE FOR THIRTY YEARS)
AL (STAGE DOORMAN...FIFTY, rotund, ALWAYS TELLING JOKES)
IRIS (BURLESQUE LINE OF GIRLS)(BRUNETTE WISE CRACKER)
ROSE (BURLESQUE LINE...REDHEAD....DUMB...DUMB...DUMB...)
LIL (BLEACHED BLONDE...NEGATIVE TALKER...ALWAYS RAINS ON EVERYONE'S PARADE)
CAMILIE (SPANISH ACCENT...CARMEN MIRANDA TYPE...ALWAYS ENS UP THE EXOTIC,
PANSIE (PETITTE FIRE CRACKER...REAL NAME PANSIE PERKINS...SOUTHERN NOBILITY)
VIOLET (OLDEST STRIPPER ALIVE...YOUZD NEVER KNOW IT THOUGH)
TONY TALUCCI (TENOR AND MORE TENACLES THAN AN OCTUPUS)
PERCIVAL GRUNION (ORCHESTRAL LEADER... GAY AND PROUD OF IT)
WALT (DRUMS...WHITE SOX CREW CUT, HOME BODY)
LENNY (BASESHY AND AWKWARD)
PETE (PIANO.....A REAL HOT SHOT...HE THINKS)
CARL (TRUMPET...ALCHOLIC...WHO BLOWS WRONG ON THE LATE SHOW)
ANDY (VIOLIN....HATES BEING IN THE PIT IN A BURLESQUE HOUSE...THINKS BIG)
POPS (CURTAIN PULLER AND STAGE HAND FROM THE CIVIL WAR...DEAF AND ALMOST BLIND)
LEGS (CHOREOGRAPHER...FRANTIC AND ALWAYS FEELING SORRY FOR HIMSELF)
PARKER. (STAGE HAND...ALWAYS THERE WHEN NEEDED...NOONE KNOWS HIS LAST NAME)

• STORIES •

THE ACTION TAKES PLACE EVERY WEEK AT THE "LEWIS BURLESQUE"

THE TIME IS 1935..... *11:15 p.m. to 12:15 a.m. 1935*

THE EPISODE OPENS WITH THE OVERTURE PLAYING "LIVE THE LEWIS BURLESQUE"

ENDING NUMBER...THIS CONSISTS OF A BOUNCY NUMBER INTRODUCING EACH OF

THE LEWIS "BEAUTIES" ... "THE FLOWER GARDEN OF MY HEART"

THE... (BRUNETTE... WISE CRACKER)

THE... (REDHEAD ... DUMB... DUMB... DUMB)

THE... (BLEACHED BLONDE... ALWAYS RAINS ON EVERYBODY'S PARADE)

THE... (SPANISH ACCENT... CARMEN MIRANDA TYPE... THE EXOTIC)

THE... (PETITE FIRECRACKER... REAL NAME IS PANSY PERKINS... SOUTHERN NOBILITY)

THE... (OLDEST STRIPPER ALIVE... YOU'D NEVER KNOW IT THOUGH)

THERE IS A COMPLETE HALF HOUR ^{*with a show*} SHOW EACH WEEK WITH DOG ACTS... THREE PRODUCT-

ION NUMBERS... (OPENING... MIDDLE ... AND CLOSING) AND VARIOUS COMICS... NOVELTY

ACTS... ETC.....

THROUGH THE COURSE OF EACH HALF HOUR LIVE SHOW..... A STORY TAKES PLACE ...

MISSTAGE... THE WINGS... DRESSING ROOM DRAMA... THE BOX OFFICE... PROP ROOM

THE COSTUME ROOM?????

WHERE EVER THE ACTION TAKES US WE COVER IT LIVE.... ALWAYS CUTTING BACK TO THE

SHOW IN PROGRESS.....

INTERMISSIONS ARE THE COMMERCIALS..... THE MOST ECONOMICAL WAY TO TAPE THE

SERIES WOULD BE TO HAVE TWO SEGMENTS TAPED AT ONCE.... WITHIN A ~~HAIRY~~ TWO HOUR

TAPING SESSION... THE AUDIENCE WOULD BE IN LIVE ATTENDANCE.... ~~AND THEY WOULD~~

THE FIRST EPISODE WOULD ~~BE~~ OPEN WITH THE FUNERAL OF LESTER LEWIS....

IN ATTENDANCE WOULD BE... ALL THE GIRLS FROM THE LINE... MARJORIE LEWIS... LESTER'S DAUGHTER....

EDNA.... (BOXOFFICE CASHIER..... SIXTY .. BLEACHED... GUM SWEETING... HEART OF GOLD)

WOM.... (WARDROBE MISTRESS.... WITH LEWIS BURLESQUE FOR THIRTY YEARS)

AL.... (STAGE BOY... FIFTY... ALWAYS TELLING ONE LINERS)

from 11:30 a.m.

Dear Ms. Rigby,

Autumn, a week ago, I caught your splendiferous performance again with an old thespian, Bo Cagle, who appeared with you in "Meet Me in St. Louis". While you were dutifully and reverently signing your quota of autographs for the first performance that day, I had mentioned as we parted that I had seen Jean Arthur and Donis Reed do "It" on Broadway....Remember?

About a month before your opening of "Peter", I caught a performance of "Willy Wonka and His Chocolate Factory" at The Pantages, by a company out of Wisconsin, I think by the name of "Great Children's Theatre Of Wisconsin". They did about five matinees and the performance I saw was packed. I didn't enjoy the show. It was dark, ponderous and mediocre. I was absolutely amazed at the attendance. Ads prior to the opening were one quarter page, a couple of small follow-ups and an 800 number for reservations. I grant you the admission was nominal. I think all the seats were priced at about ten dollars.

Now comes the point of all this trivia. I have a musical version of "Cinderella". It is modern, off-beat, funny and different. My associate, Rosemary Egan and I wrote it a few years ago. Somehow I feel it might be something for a future project for you and your husband.

If you are interested please contact me!

Andy Mulligan

LA 173-7892

1710 Scott Ave.

Los Angeles, Ca.

90026

I have enclosed a short bio on myself.

Sincerely,

Andy Mulligan

Andy Milligan

273 413-7892

1570 Scott Ave.

Los Angeles, Ca.

90026

I have enclosed a short bio on myself.

Sincerely,

Andy Milligan

ANDY MILLIGAN SCRIPTS

ISSUED EXCLUSIVELY AS PART OF THE COLLECTOR'S EDITION PACKAGE OF
THE GHASTLY ONE: THE 42ND STREET NETHERWORLD OF DIRECTOR ANDY MILLIGAN,
WRITTEN BY JIMMY MCDONOUGH AND PUBLISHED BY FAB PRESS IN ASSOCIATION
WITH NICOLAS WINDING REFN

NOT TO BE SOLD SEPARATELY

COPYRIGHT NICOLAS WINDING REFN, 2020

NO PART OF THIS BOOK MAY BE REPRODUCED, DISTRIBUTED OR TRANSMITTED
IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING
PHOTOCOPYING OR AUDIO RECORDING, OR BY ANY INFORMATION STORAGE AND
RETRIEVAL SYSTEM INCLUDING THE INTERNET, WITHOUT THE PRIOR WRITTEN
PERMISSION OF THE PUBLISHER.

DESIGNED BY HARVEY FENTON FOR FAB PRESS

FAB PRESS LTD., 2 FARLEIGH, RAMSDEN ROAD,
GODALMING, SURREY, GU7 1QE, ENGLAND, UK

A CIP CATALOGUE RECORD FOR THIS BOOK IS AVAILABLE FROM
THE BRITISH LIBRARY

ISBN 978 1 913051 07 5

PRINTED AND BOUND IN GREAT BRITAIN BY BELL AND BAIN LTD, GLASGOW

ANDY MILLIGAN (Director) has written, directed and produced Twenty three Feature films. His directorial credits include approximately twenty plays here at The Troupe. His acting credits date back to early television and appeared on Broadway in THE GIRL ON THE VIA FLAMINIA. He launched Ellen Stewart of La Mama with her very first six shows (Three of these were moved from the Cafe Cino with the good graces of Joe Cino, the FATHER of all COB) He is the Artistic Director of The Troupe.